

DUBLIN GRAND OPERA SOCIETY



FESTIVAL OF ITALIAN OPERA 1963

GAIETY THEATRE, DUBLIN

OUR GUARANTORS

With great generosity and civic spirit a number of private persons and business firms have signified their willingness to underwrite the Society, within defined limits, against any losses on the year's working, which may not be covered by the public guarantees. We feel an obligation gratefully to name these sponsors here so that opera lovers may know of their part in making these performances possible :—

The Society's Productions for 1963 have been graciously sponsored by the following:—

Aer Lingus.
Automobile Electrical Service Co. Ltd.
Autozer Limited.
Sir A. Chester Beatty.
Sir Alfred Beit, Bart.
Bolands Limited.
Brennan Insurances Limited.
Carroll, P. J. & Co. Limited.
Collen Bros. Ltd.
Michael Cuddy & Sons.
Gaiety Theatre Limited.
Hector Grey.
General Electric Co., Ltd.
Gypsum Industries Limited.
Arthur Guinness, Son & Co. Limited.
Haffners Limited.
Hanlon, M. & P. Limited.
Hibernian Bank Limited.
Hospitals Trust (1940) Limited.
Hughes Bros. Limited.
I.B.M. Ireland Limited.
Irish Dunlop Rubber Co. Ltd.
Irish Glass Bottle Co. Ltd.
W. & R. Jacob & Co. Ltd.
Jury's Hotel.

Dr. Henry Kennedy.
Clayton Love & Sons Limited.
A. H. Masser Limited.
Sir Robert Mayer.
Lady Mayer.
McConnell's Advertising Service Ltd.
S. McCormick & Sons Ltd.
J. & D. McIlvenna.
Thos. McInerney & Sons Ltd.
Thomas MacMahon Ltd.
John Morgan & Sons Limited.
Municipal & General Supply Co.
Murray's Car Rentals.
New Ireland Assurance Co. Ltd.
J. H. North.
Philips Electrical Co. Ltd.
Pigott & Co. Ltd.
John Player & Sons Ltd.
John Power & Son Limited.
Martin Prescott.
Pye Radio (Ireland) Limited.
Roadstone Limited.
Shell Chemicals Co. Limited.
South of Ireland Asphalt Co.
Wavin Pipes Limited.
Weatherwell Ltd.
Williams & Woods Limited.
W. D. & H. O. Wills & William Clark & Son.

The Society solicits similar support from other firms and individuals to enable further improvements to be made in the standard of its productions.



italy



an easy choice for your holidays



Information : ITALIAN STATE TOURIST OFFICE — E. N. I. T.
 Dublin, 52 Fitzwilliam Square, Tel. 66397.
 and all Travel Agents.

THE GOVERNING BODY OF THE
DUBLIN GRAND OPERA SOCIETY

1963

President and Musical Director :

PROFESSOR COMMENDATORE JOHN F. LARCHET,
D.Mus., Mus.D., F.R.I.A.M.

Vice-Presidents :

JAMES J. O'CONNOR, Esq.
JOHN A. DILLON, Esq., Solicitor.

Chairman :

LIEUT.-COL. CAV. UFF. WILLIAM O'KELLY.

Vice-Chairman :

PATRICK DIFFNEY, Esq.

Hon. Secretary :

ALBERT E. TIMLIM, Esq.

Hon. Asst. Secretary :

MISS MONICA CONDRON.

Joint Hon. Treasurers :

{ THOMAS MacMAHON, Esq.,
B.E., B.Sc., M.I.C.E.I.
MISS AILEEN WALSH

DON FERDINANDO d'ARDIA CARACCILO
DEI PRINCIPI DI CURSI

JOHN CARNEY, Esq., A.C.A.

THOMAS A. DOYLE, Esq., S.C.

RICHARD HANRAHAN

JOHN FITZGERALD MacINERNEY, Esq.

MISS MAUREEN McDONNELL

Public Relations :

ARTHUR H. RAE and COMPANY

THE PATRON MEMBERS' COMMITTEE

SUB-COMMITTEES :

The Casting Committee

The Finance Committee

The Ladies' Patron Members Committee

The Wardrobe Committee

The Public Relations Committee

The Social and House Committee

11 LEINSTER ST. SOUTH, DUBLIN.

The Royal Hibernian is situated in the heart of Dublin's fashionable shopping district. The Lafayette Restaurant, the Buttery Cocktail Bar, and the ballroom are the hub of Dublin's social life. The new penthouse floor offers the most luxurious accommodation in Ireland.

Telephone : 72991 Telegrams: Hibernia



*

Dublin's most distinguished Hotels

Whether you choose the cosmopolitan atmosphere of the Hibernian or the intimate elegance of the Russell, the experience of two centuries is at your service. Private suites and bedrooms with private bathrooms are available in both hotels, and there are radios and telephones in all rooms.



On the discerning traveller's map of Europe, there are very few hotels where modern comforts combine with impeccable service reminiscent of another century. One of these few is the Russell, whose intimate atmosphere and magnificent restaurant have made it the mecca of gourmets from all parts of the world.

Telephone: 54151 Telegrams: Gastronome

*

THE
PERFORMING MEMBERS
 OF THE
 DUBLIN GRAND OPERA SOCIETY

LADIES:

Noreen Bligh
 Eileen Byrne
 Stella Byrne
 Peggy Brophy
 Dympna Carney
 Monica Condrón
 Rita Cullen
 Nell Curtin
 Florrie Draper
 Gertrude Eustace
 Angela Fanning
 Brigid Finucane
 Evelyn Gibney
 Mary Hanratty

Pauline Hayden
 Maura Keogh
 Maureen McDonnell
 Alice Moffat
 Sue Maher
 Fay Markey
 Mary McGrath
 Margaret McIntyre
 Mary Neville
 Maeve O'Brien
 Doreen O'Keeffe
 Peggie O'Kennedy
 Carmel O'Reilly

Eitane Prendergast
 Maeve Prendergast
 Carol Rowe
 Joan Rooney
 Patricia Taylor
 Mary Troy
 Kitty Vaughan
 Betty Walsh
 Aileen Walsh
 Veronica Walsh
 Catherine Ward
 Vivienne Wakely
 Sylvia Whelan

GENTLEMEN:

Patrick Brennan
 Jos. G. Black
 James Brittain
 Harry Brittain
 Philip Byrne
 John Carney
 Tom Carney
 Vincent Cross
 Charles Dunphy
 Sean Flanagan

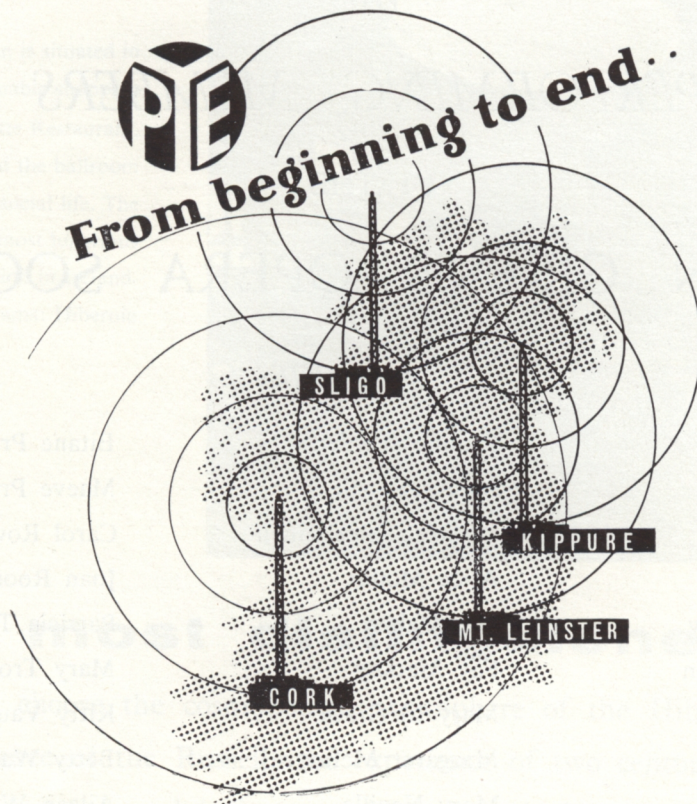
Maurice Flynn
 Richard Hanrahan
 Noel Keenan
 Frank Merriman
 Clem Morris
 Robert Murphy
 Robert McKevitt
 Patrick O'Donoghue
 Liam O'Kelly

Cecil Pakenham
 Robert Pelissier
 Eamon Rooney
 Frank Sweeney
 Eamon Timoney
 Michael Twomey
 Patrick Tobin
 Derek Walsh
 Thomas Walsh
 Thomas Wilson

MEMBERS OF THE CORK OPERA GROUP & GRAND OPERA COMPANY, NORTHERN IRELAND



From beginning to end...



MORE PEOPLE BUY



RADIO AND TELEVISION

RADIO ÉIREANN SYMPHONY ORCHESTRA



1st VIOLINS

Geraldine O'Grady (Leader)
Arthur Nachstern (Deputy
Leader)
Janos Fürst
William Shanahan
James G. Chapman
Domenico Galassi
Alexander Marr
Sheila O'Grady
Nancy Lord
Yvonne McGuinness
Vanessa McMahon
Anita Dunkerley

2nd VIOLINS

Alfonso Evengelisti (Principal)
Georg Gerike
Dora Hall
Alice Brough
Christopher Kiernan
Hans Hecker
Jack Leydier
Giulio Piccini
Margaret McLoughlin

VIOLAS

Maire Larchet (Principal)
Herbert Pöche
Kathleen Green
Walter Hall
Maureen Carolan
Brian Mack
Padraig O'Connor
Deirdre Levins

CELLI

Maurice Meulien (Principal)
Vincenzo Caminiti
Christine Fagan
Thomas Kelly
Moya O'Grady
Coral Bognuda
Nancy Doyle
Asley Drury-Bryne

BASSES

Helmut Engemann (Principal)
Jacques Lavaud (Sub
Principal)
Herbert Nowak
Wolfgang Eulitz
Godfrey Herman

FLUTES

André Prieur
Hans Kohlmann
Thomas Browne

OBOES

Albert Solivérès
Helmut Seeber
Raymond Flynn

CLARINETS

David Lloyd
James Daly
Sidney Egan

BASSOONS

Gilbert Berg
Dieter Prodohl
Richard Peresse

HORNS

Victor Malirsh
Patrick McElwee
Arno Scheibe
Ann Meyer
Thomas Briggs

TRUMPETS

Giulio Sfini
Thomas Barry
Joseph Cassells

TROMBONES

Novemo Salvadori
Ewe Vieth
Alfred Stelle

TUBA

Hartmuth Pritzel

TIMPANI

Kurt Goedicke

PERCUSSION

Janos Keszei
Stanislaus Stack

HARP

Gerard Meyer

LIBRARIAN

William Kane

MANAGER

Valentine Keogh



Proudly present
Giuseppe di Stefano's
superb recordings

Ballo in maschera	33CX.1472/4
(La) Bòhème	33CX.1464/5
Cavalleria rusticana	33CXS.1182 33CX.1183
Lucia Di Lammermoor	33CX.1131/2
Manon Lescaut	33CX.1583/5
Pagliacci	33CXS.1211 33CX.1212
Puritani	33CX.1058/60
Requiem Mass (Verdi)	33CX.1195/6
Rigoletto	33CXS.1324 33CX.1325/6
Tosca	33CX.1094/5
Traviata	33CX.1370/1

Trovatore	33CXS.1483 33CX.1484/5
A Song Recital	Mono ALP. 1902 ; Stereo ASD.469
Di Stefano Sings at La Scala	33CX.1784
Neapolitan Songs	{ Mono ALP.1908 Stereo ASD.476 BLP.1052
Puccini Arias	SEL.1647
Core'ngrato (Cardillo)/Torna a Surriento	7P.210
Turandot (Puccini) Nessun dorma ; Non piangere, Liù ;	SCO.2129
Love Duets (With Maria Callas)	33CX.1725

Complete Libretti are available for all his operas

HEAR THEM AT YOUR DEALERS

Distributed in the Republic by The Gramophone Co. Ltd., 23 Lower Dominick Street, Dublin 1

young 4873





OPERA HOUSES OF ITALY

TEATRO MASSIMO BELLINI OF CATANIA

(Previous brochures featured the REGGIO of Parma, the COMUNALE of Reggio Emilia
and the FENICE of Venice)

Nine

Tradition
reflected
in
progress



M E R C E D E S - B E N Z

Sole Concessionaires: BALLSBRIDGE MOTORS LIMITED





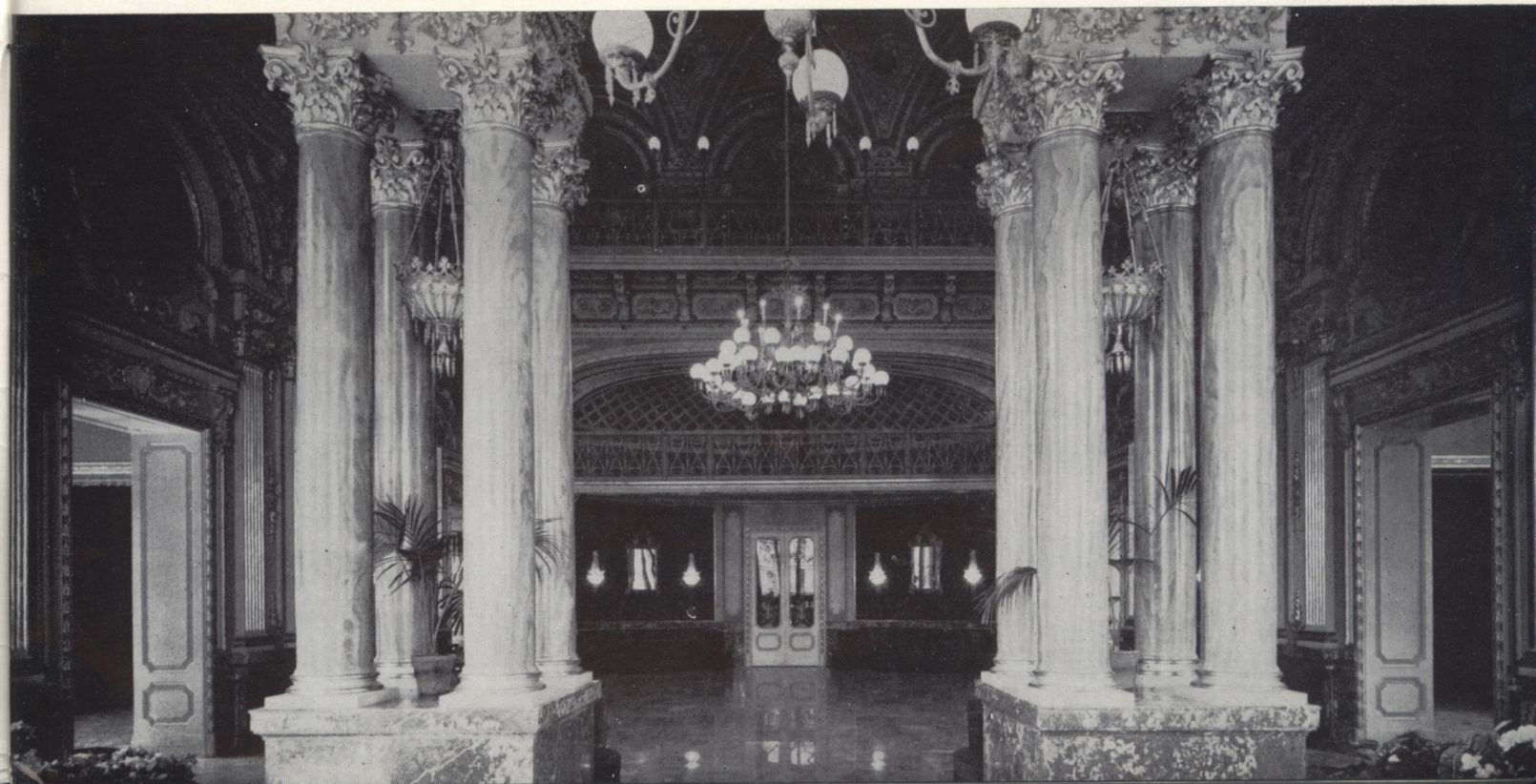
The foyer, richly decorated, is situated at the level of the third range of loges. The old floor was recently rebuilt in fine marble. Front Foyer

The Teatro Massimo Bellini of Catania, second city of Sicily, was inaugurated on the 31st May, 1890. The opera was "Norma" to honour its composer Vincenzo Bellini, who was born in Catania itself in 1801. The project of an opera house — indispensable then as now to the status of any self-respecting Italian city — had suffered many vicissitudes ever since 1812. In that year the architect's plans had been finally approved

by the City Senate but shortly after building had actually commenced everything was suspended and the funds were diverted to erect fortifications for the protection of Catania against Algerian pirates! Successive plans and projects failed to fructify until 78 years later when the long-desired Teatro Massimo took shape to the design of the Architect Carlo Sada after ten years a-building.

The theatre has an elegant façade framed

Back Foyer





This one's on us!

It's not every day someone offers you something for nothing—but this is exactly what the House of Morgan is in a position to do. When you buy a bottle of wine from us you buy the accumulated knowledge and experience we've acquired over 137 years in the business. We **know** about wine. We know the vineyard owners, the blenders, the best bottlers, the shippers. We separate the wheat from the chaff and we pass on to you—for nothing—this golden knowledge that money can't buy. It works at every price level, too. We're just as critical of our carafe wine as we are of our precious chateau-bottled clarets.

So when you're choosing wine for your next dinner or supper party (or just for everyday drinking) come and see us. Our expert advice costs nothing extra—that part is on us! May we just mention we're particularly proud of our magnificent range of clarets, from 7/6 to 41/-, and our very comprehensive assembly of German wines from 10/- to 29/-.

For general drinking we have wine at 5/- a bottle and it's even cheaper by the gallon: a Morgan gallon jar (containing 6½ bottles) costs from 27/-.

THE HOUSE OF Morgan

WINES • SPIRITS • LIQUEURS
36 Dawson Street, Dublin 2



Summer vintage

Once every so often in lifetime comes one of those days with a high cloudless sky and lazy puffs of clouds that suggest a picnic in deep country or (at least) lunch on the terrace. Menu: Something light and cool—melon, trout and iced strawberry soufflé. These are the days for Vouvray, that heady white wine from Touraine in whose pale golden depths linger just a trace of a sparkle and whose bouquet suggests powerfully all the fragrance and floweriness of the Loire countryside on an early summer evening. Vouvray, which should be served lightly chilled (too much icing deadens its heady aroma), is a unique wine in one respect. As it ages it grows more and more delicate in bouquet and in flavour. Morgans have Vouvray (buy some for this summer's drinking, some for laying down) at 13/6 a bottle.

One from the House of Morgan collection of Reynier Loire wines. Others: Muscadet, 13/-; Anjou Rose de Cabernet, 13/6; Cote de Layon, 13/6; Quart de Chaume, 18/-; Pouilly Fume, 21/6.

THE HOUSE OF Morgan

Wines • Spirits • Liqueurs
36, Dawson Street, Dublin 2.



The Southerners

To those to whom holidays mean the grey olive landscape and blazing sun of Provence, wine means the great full bodied Rhone wines, "breakers full of the warm south". And when cassoulet, aioli and all those Provencal casseroles pungent with garlic and tomato are on the menu they turn at once to Page 17 of the Morgan Wine List—for the Cotes du Rhone wines which come from that stretch of the Rhone valley which extends from Lyon to Avignon. If you have never tried them, start with Chateauneuf du Pape, most famous of the Rhone names. Made from grapes grown under a blazing sun in fields that seem to contain nothing but huge stones, it is a dark rich red in colour, very fragrant, with the unmistakable Rhone taste—full bodied, round and strong. Morgan's Chateauneuf du Pape comes from the St. Patrick vineyard where local tradition says St. Patrick rested on his way from Rome to Ireland. 13/. Other Rhone wines are Chassy, 8/-; Hermitage Rochefin, 11/6.

THE HOUSE OF Morgan

Wines • Spirits • Liqueurs
36, Dawson Street, Dublin 2.



View from Stage

by the wide-open space of the Piazza Bellini. Externally the building — like most others in the city — is in the local black basalt, Catania's characteristic stone and the product of countless eruptions of Mount Etna over the centuries. This great 10,700 foot Volcano with its column of black smoke rising from the summit, which is snow-capped in winter and spring, forms a dramatic back-cloth to the city.

The circular auditorium and the foyers are richly embellished with a décor of marble, frescos, mirrors, crystal chandeliers and gilt and crimson furnishings. An audience of 2,000 can be accommodated in the platea (stalls), the 122 boxes and loges ranged in four tiers and the comfortable gallery. The large stage and the technical equipment amply meet the requirements of the spectacular shows in which Italian opera abounds. The

View of Stage



ITALIAN INSTITUTE OF CULTURE

11 FITZWILLIAM SQUARE, DUBLIN 2

Telephone 66662

THE ITALIAN INSTITUTE OF CULTURE IN DUBLIN

deals with cultural relations between Italy and Ireland, organizing courses in the Italian Language and Culture and promoting cultural activities such as lectures, concerts, exhibitions, film shows, etc. It runs a cultural information service and offers its assistance to Irish students going to Italy.

THE COURSES COMPRISE

Classes in the Italian Language. Higher Language Course, especially suitable for students and teachers of Italian. Rapid Language Course. Cultural Courses and Series of Cultural Lectures.

The Institute grants a Diploma (Grade 1) in the Italian Language to those who pass the examination at the end of the third course (Advanced).

LIBRARY

The Library is divided into the following sections—reference (encyclopaediae and dictionaries), classics, modern and contemporary narrative, theatre and cinema, history, geography, history of art.

There is also a newspaper and magazine section.

International loan and bibliographic information services are in operation.

RECORD LIBRARY

The Record Library includes, besides the collections "The History of Music" and "The Anthology of Italian Literature in Sound", many recordings of symphonic, operatic, folkloristic and light music as well as modern prose and poetry.

The records may be heard, free of charge, on request.

FILM LIBRARY

Includes Italian documentary films and slides of Italian works of art. These may be borrowed by teachers and lecturers.

RECORD CLUB

All Members of the Institute, who wish to do so, may join the Record Club on request and without additional charge.

SOCIAL ACTIVITIES

The Social Activities of the Institute, comprised of lectures in Italian and English, concerts, films, recitals, exhibitions, theatrical readings, etc., are open to all. Invitations are sent to all Members and to anyone who wishes to apply for them. Some of the Social Activities are exclusively reserved to Members.

News of the Institute's activities is given in "Italy Speaks", a magazine edited by the Institute. It is sent, free of charge, to all Members.

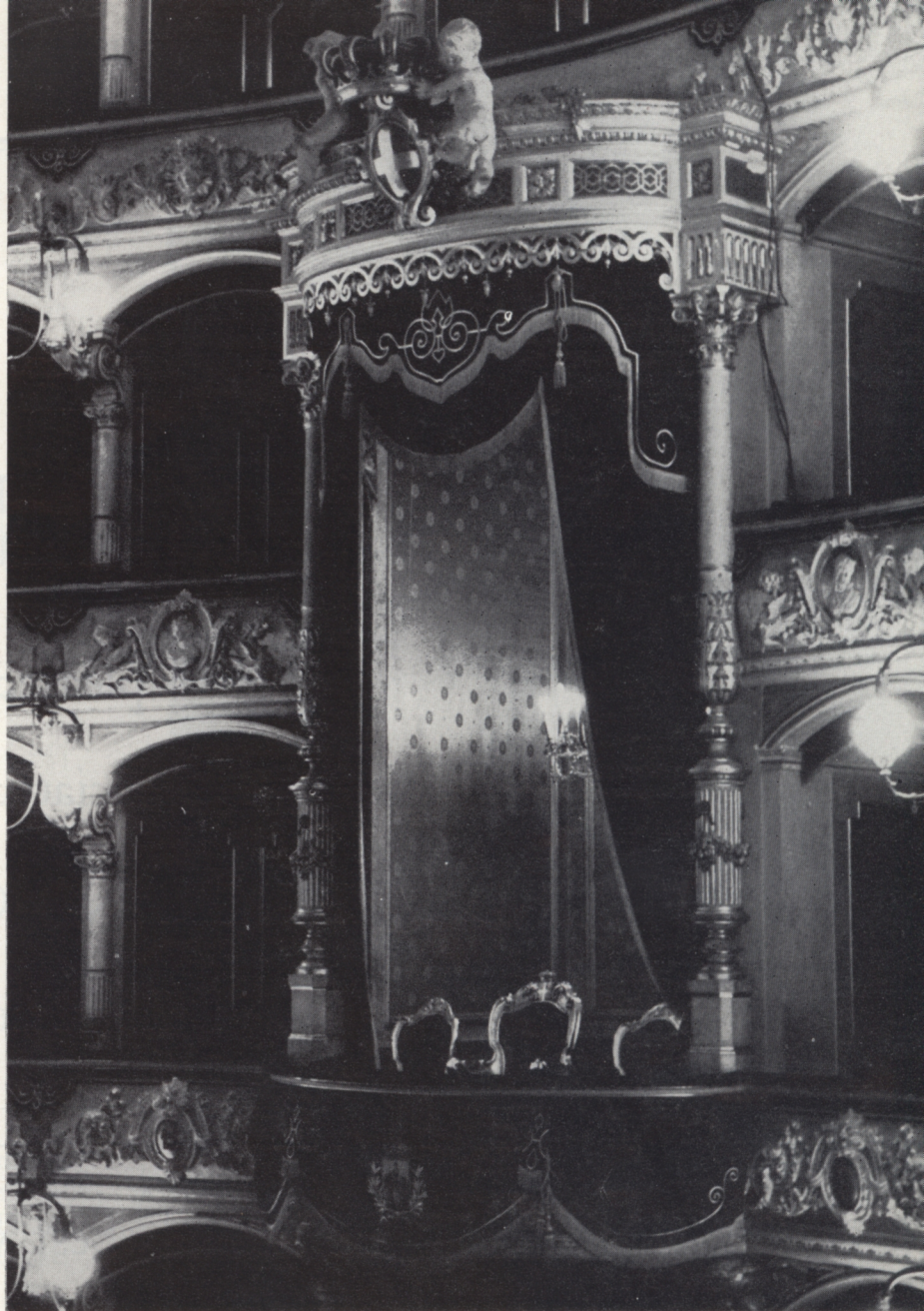


The fresco in the middle of the ceiling represents the apotheosis of Bellini, painted by Ernesto Bellandi. The halfmoons and circles surrounding the central part contain allegorical designs and scenes from Bellini's opera plays. The cornice around the paintings is in gold stucco.

The Central Loge, which was The Royal Box, as can be seen from the coat of arms of the House of Savoy.



The monument to Vincenzo Bellini, work of the sculptor Salvo Giordano.



original gas-lighting equipment, quite the very latest thing when it was installed by Edison in 1884, was replaced by electricity as late as 1929.

Orchestra and chorus which are permanently employed throughout the year for the opera and the concert seasons are among the best in Italy. Catania's official opera season normally runs from February to May but, as in most other Italian opera houses, only three to four performances are given weekly. Since its inauguration the world's most famous singers and conductors have performed in the Teatro Massimo Bellini — from Galli Curci and Toti dal Monte to Maria Callas, Renata Tebaldi and Ebe Stignani; from De Lucia, De Muro and Gigli to Del

Monaco, Di Stefano and Gobbi.

During the Season just concluded at Catania, besides "Norma", "Il Barbiere", "Madama Butterfly", "Il Trovatore" and "Samson and Delilah", the repertoire included Mascagni's "Il Piccolo Marat" and two modern operas, Mannino's "Vivi" and Nabokov's "La Morte di Rasputin" as well as the full-length ballet "Lac des Cignes" danced by the Ballet of the Bucharest Opera. The long roster of artists included Del Monaco, Flaviano Labò, Umberto Borsò, Bruno Prevedi, Piero Cappuccilli, and Sordello and, among the women, Antonietta Stella and Virginia Zeani. The principal conductors were Tullio Serafin, Molinari-Pradelli and Franco Patanè.

**THE
HIBERNIAN BANK LIMITED**

is pleased
to be associated with
THE DUBLIN GRAND OPERA SOCIETY
in the present
FESTIVAL OF ITALIAN OPERA
and extends best wishes for
the success of the Festival



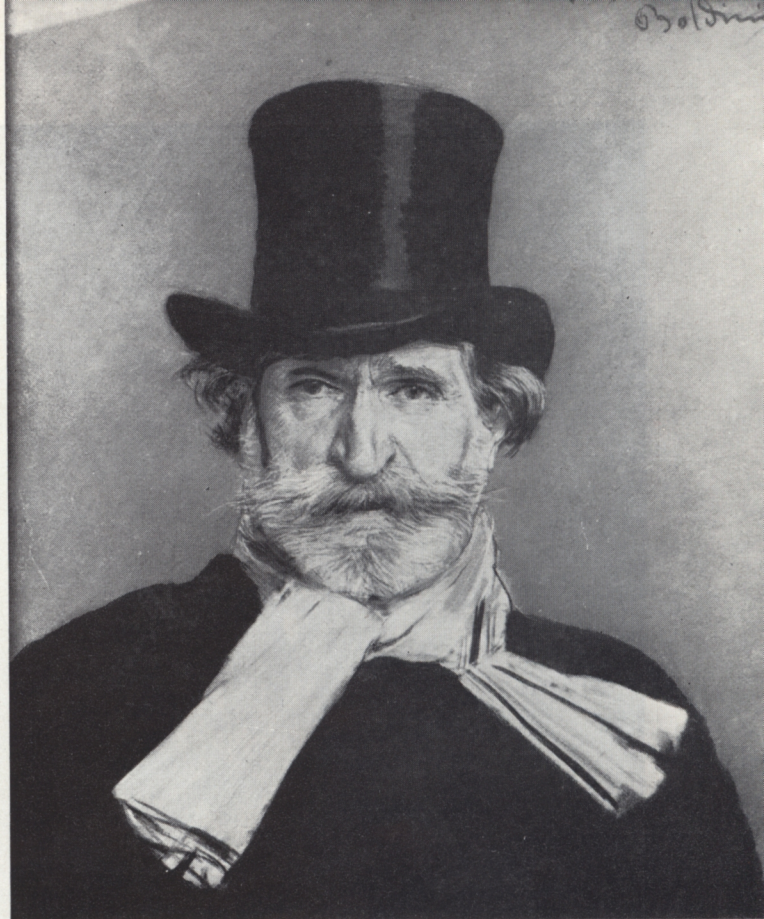
Head Office: 27 COLLEGE GREEN, DUBLIN 2

GIUSEPPE VERDI

1813 - 1901

Giuseppe Verdi was born on the 12th October, 1813, in the hamlet of Le Roncole near Busseto in the province of Parma. "My youth was hard" he remarked in one of the rare moments when he spoke of himself personally. His family circumstances were most humble — his father kept the small wine-shop in the village and one has to have seen the osteria of a remote country village in Italy even to-day to appreciate how close to bare subsistence must have been the condition of a family dependant on it in those days.

As might be expected the young Giuseppe's passionate absorption in music was obvious from an early age and the story of his boyhood is one of a tenacious struggle to acquire the elements of a literary education and some instruction in music and composition during years when he was still working by times in the fields or in his father's wineshop. Fortunately, his father was sympathetic. At the age of 12 he became organist in the village church of Le Roncole earning a few pounds a year. With the help of the prosperous and music loving grocer of Busseto by whom Verdi was later employed he was enabled to study music with Ferdinando Provesi, organist in Busseto Cathedral and director of the local Philharmonic Society.



Help came also from other sources and at the age of 18 Verdi, with the aid of a scholarship grant from a benevolent society in Busseto, went to Milan to try for admission to the Conservatorio there. After his celebrated rejection by that august institution he became, fortunately for him and, indeed for generations of opera lovers, a pupil of Maestro Lavigna, a good teacher, a fine musician and a master of theory.

After the early vicissitudes common in the career of an artist, Verdi had two operas accepted for performance in Milan. (*Oberto*, 1839, and *Un Giorno di Regno*, 1840). They had little success.

At this period Bellini was already prematurely dead, Rossini had been silent for years and Donizetti had become deranged. It seemed that the music of the Italian lyric theatre had lost its inspiration and would be left to live on its past. Then the Scala accepted and produced *Nabucco* in March 1842. It was a splendid success everywhere and with it began the long and great career of Verdi and a new and glorious era in Italian opera. In all he composed the 26 operas listed below.

No other composer of opera has given so much pleasure to so many in the world of opera. His works

Seventeen



REFLECTIONS IN CRYSTAL. From New York to San Francisco . . . from London to Hong Kong . . . the legendary beauty of Waterford Crystal casts its unique spell. The beautiful deep-cut designs are the work of skilled craftsmen who fashion out of a raw material which is almost invisible magnificent pieces with the soft sheen of old silver, the dark brilliance of pinpoints of light sparkling in frozen depths. Waterford Crystal, a cunning blend of fire and ice, is a living symbol of the perfection that has no price.

WATERFORD

WATERFORD GLASS LIMITED WATERFORD IRELAND

have been a source of equipment and inspiration to millions from generation to generation.

Our debt to Giuseppe Verdi is great. In this year, the 150th anniversary of his birth, opera houses everywhere are paying homage to his memory with special performances of his familiar and his less familiar operas. The Dublin Grand Opera Society adds its quota of respect by including in the 1963 Festival of Italian Opera, four of his operas — the well-loved *Un Ballo in Maschera*, *Rigoletto* and *Aïda* and also *Macbeth*, lesser-known but one of the Maestro's own favourites.

Verdi's Operas and their First Performances

Oberto, 1839.

Un Giorno di Regno, 1840.

* Nabucco, 1842.

I Lombardi, 1843.

† Eranani, 1844.

† I Due Foscari, 1844.

Giovanna D'Arco, 1845.

Alzira, 1845.

Attila, 1846.

* Macbeth, 1847.

I Masnadieri, 1847.

Il Corsaro, 1848.

La Battaglia di Legnano, 1849.

Luisa Miller, 1849.

* Rigoletto, 1851.

* Il Trovatore, 1853.

* La Traviata, 1853.

I Vespri Siciliani, 1855.

* Simon Boccanegra, 1857.

† Araldo, 1857.

* Un Ballo in Maschera, 1859.

* La Forza del Destino, 1862.

* Don Carlo, 1867.

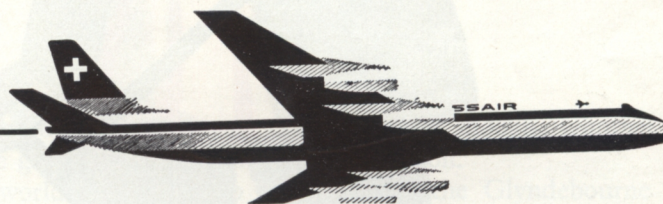
* Aïda, 1871.

* Otello, 1887.

* Falstaff, 1893.

* *These Operas have been produced by the D.G.O.S.*

† *These have been produced by the Wexford Festival.*



Fly SWISSAIR jets worldwide

Swissair leads again with the latest equipment. The Coronado 990 now flies Swissair passengers in economy class and first class comfort to the Middle East, Far East, Africa and South America.

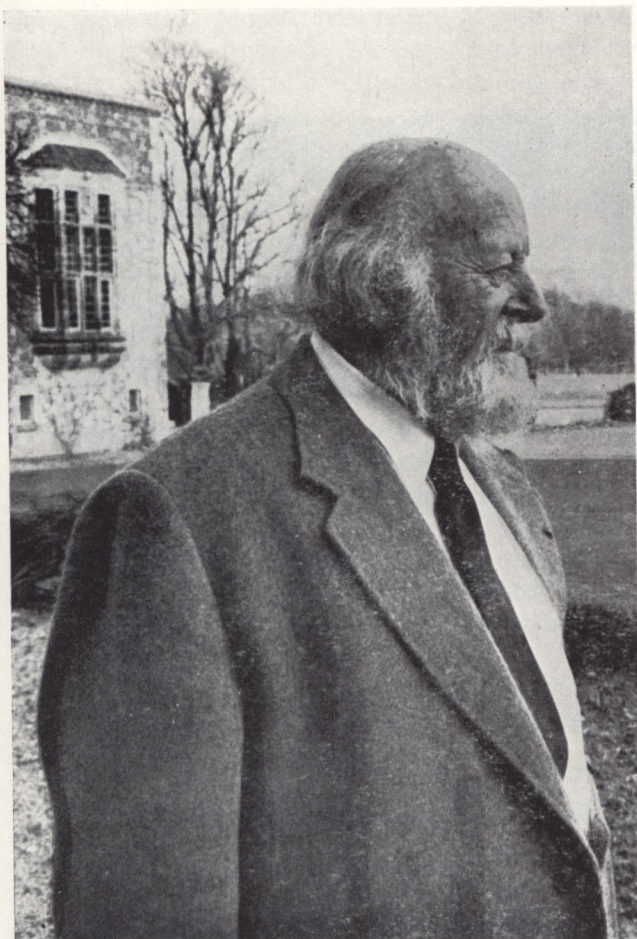
Ask your Travel Agent or Aer Lingus for details

Dublin Office : Grafton Buildings, Grafton St. Telephone 73709
Office also in London — Manchester — Glasgow — Birmingham.



GUINNESS
for-tissimo

G.D.141.A



A 20th CENTURY MAECENAS



JOHN CHRISTIE

1882-1962

On 4th July, 1962, John Christie, founder of the Glyndebourne Opera and one of the last of the great private patrons of opera, died. This now world-famous institution was formally established in 1934 soon after his marriage to Audrey Mildmay, baronet's daughter and opera singer, who predeceased him in 1953. A life-long devotee of opera, Christie had a personal vision of "ideal opera in ideal surroundings". His inherited wealth and his enthusiasm and drive enabled him to realise this vision when he built his private opera house as an extension of his country home in a fold of the Sussex Downs some 50 miles from London. This opera house though small and intimate is no dilettante affair — it is furnished with the most modern technical equipment and facilities running even to a second stage for rehearsals which is a replica of the stage on which the operas are performed.

Glyndebourne's founder was fortunate in his early collaborators — Fritz Busch, the conductor, and Carl Ebert, the producer. Theirs was a life-time association. Busch is dead but Ebert still produces

opera at Glyndebourne though Günther Rennert is now Head of Production.

Up to the last war, the Glyndebourne Festival's deficits were met largely by Christie himself — in the post-war years, however, the economic pressure of the rocketing costs of producing opera necessitated aid from the Arts Council and other sources despite the fact that at practically every performance the theatre is sold out at very high prices. In 1954 the Glyndebourne Opera Trust was set up by Christie to perpetuate the tradition he had established.

Opera at Glyndebourne (in the original language, of course) is a sophisticated affair. The guests arrive in evening dress for the performances that begin at 5 p.m. of a summer afternoon. During the long intervals some of them may dine at the house restaurant. Others eat *al fresco* from the Fortnum and Mason hampers they bring along with them from London. This is followed by a stroll through the lovely lawns and gardens that surround manor and opera house.

The first season in 1934 offered 2 Mozart operas, carefully rehearsed, cast and mounted. As the reper-

HARMONY

Harmony in our
Home Economy . . .
our business
relationships with
each other . . . surely
demands that when
the services and
terms offered by
these Companies
bear favourable
comparison with
those of other
concerns, we should
invest in
Home Security . . .

NEW IRELAND

ASSURANCE CO., LTD.

Head Office :

12 Dawson St., Dublin.

Managing Director: M. W. O'Reilly, F.C.I.I., P.C.

IRISH NATIONAL

INSURANCE CO., LTD.

Head Office :

5-9 Sth. Frederick St., Dublin.

Phone: 76881 (10 Lines)

Lynch

toire expanded, Mozart continued to predominate. First departures from the Mozart theme were the now legendary Busch-Ebert productions of Verdi's *Macbeth* and then Donizetti's *Don Pasquale* with Mildmay, Stabile and Borgioli under Vittorio Gui. Later years introduced works by Monteverdi, Gluck, Rossini, Verdi, Debussy, Richard Strauss, as well as by Stravinsky and Britten and a few other latter-day composers. Mozart, however, remains the *clou* of every year's Festival.

Perfection is Glyndebourne's goal. The whole opera is the thing and if "stars" are lucky enough to be invited they must submit to the iron discipline of conductor and producer and to the weeks of intensive rehearsals that Glyndebourne demands before it displays its productions to the public. Conductor and producer reign supreme as might be expected since they have included — besides Busch and Ebert — Gui, Erede, Kubelik and Beecham among the conductors and Rennert and Zeffirelli among the producers. For the décors, artists of the calibre of Oliver Messel, John Piper, Rolf Gérard and Montrésor are enlisted.

The 1963 Glyndebourne Festival Opera opens the 22nd season on 22nd May next with Richard Strauss's

"An Appreciation"

John Christie will be remembered by Opera lovers the world over as the 20th century successor of the Duke of Mantua who created and fostered what must have been the first Operas ever to be produced and presented them in his Palazzo. Under his guidance and patronage Monteverdi wrote his first Operas "Orfeo" and "Arianna" and remained the Duke's musician and composer for twenty-one years.

The names of Christie and Glyndebourne have become immortalised and will remain an inspiration to future generations and lovers of the Lyric Art and perhaps inspire composers of the future.

The very name of Glyndebourne has a poetic sound and, beautiful as the Downs that shelter this "Musical Shrine," remains unique in the world.

*Ferdinando d'Ardia Caracciolo
Editor.*

last opera *Capriccio* to be followed by Beethoven's *Fidelio*; Debussy's *Pelléas et Mélisande*; Monteverdi's *Incoronazione di Poppea*; Mozart's *Nozze di Figaro* and *Zauberflöte*, and Stravinsky's *Rake's Progress*.

THE INTERNATIONAL RECORD (Lending) LIBRARY FOR EDUCATION OR ENTERTAINMENT

STOCK INCLUDES: Many complete Operas, Excerpts and Recitals, Orchestral, Chamber, and instrumental by romantic and modern composers. Also Popular and Comedy.

We cater for the needs of Schools,
Firms, Societies and
Individuals

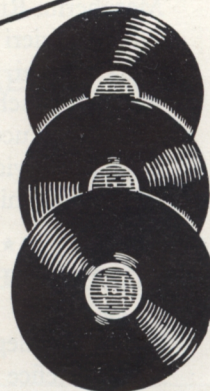
IRELAND'S ONLY RECORD-LENDING LIBRARY

INTERNATIONAL RECORD LIBRARY

2nd Floor, 17^a South Anne Street, Dublin, 2

Telephone 70327 — 10 a.m. to 6 p.m.
Friday until 9 p.m. No Lunch-Hour Closing.

For further
details write
or call to:



MAESTRI AND ARTISTES

*who have appeared since 1951 in the Official Festivals of Italian Opera organised by Maestro Cardenio Botti
on behalf of the Dublin Grand Opera Society (in association with Radio Eireann).*

SOPRANI :

Edy Amedeo
Sofia Bandin
Elisabetta Barbato
Ines Bardini
Silvana Bazzoni
Aureliana Beltrami
Maria Caniglia
Marina Cucchio
Maria Curtis
Simona Dall'Argine
Maria Dalla Spezia
Gianna D'Angelo
Gloria Davy
Nora De Rosa
Ofelia Di Marco
Veronica Dunne
Maria Erato
Rina Gigli
Ornella Jachetti
Miki Koiwai
Luisa Malagrida
Caterina Mancini
Luisa Maragliano
Valeria Mariconda
Mafalda Micheluzzi
Anna Moffo
Renata Ongaro
Franca Ottaviani
Claudia Parada
Antonietta Pastori
Marisa Pintus
Dodi Protero
Margherita Rinaldi
Elena Rizzieri
Licia Rossini
Elena Todeschi
Gabriella Tucci
Lucilla Udovich
Virginia Zeani

★

AUTORI-DIRETTORI :

(Composers)

Salvatore Allegra
Licinio Refice

MEZZOSOPRANI :

Giannella Borelli
Rina Corsi
Lucia Danieli
Valeria Escalar
Bernadette Greevy
Licia Maragno
Paola Mantovani
Lari Scipioni
Ebe Stignani
Maria Tassi
Palmira Vitali-Marini

★

TENORI

Antonio Annaloro
Fernando Bandera
Ugo Benelli
Ruggero Bondino
Umberto Borsò
Ferrando Ferrari
Antonio Galie
Salvatore Gioia
Umberto Grilli
Ermanno Lorenzi
Angelo Marchiandi
Carlo Menippo
Alvinio Misciano
Luciano Pavarotti
Gianni Raimondi
Regolo Romani
Giuseppe di Stefano
Enzo Tei
Primo Zambruno
Giuseppe Zampieri

★

MAESTRI DIRETTORI :

Napoleone Annovazzi
Alberto Erede
Francesco Mander
Giuseppe Morelli
Giuseppe Caravaglios Patané
Franco Patané
Ottavio Ziino

BARITONI :

Rodolfo Azzolini
Otello Bersellini
Piero Cappuccilli
Scipio Colombo
Dino Dondi
Attilio D'Orazi
Giulio Fioravanti
Giuseppe Forgione
Tito Gobbi
Gian Giacomo Guelfi
Piero Guelfi
Gianni Maffeo
Giulio Mastrangelo
Carlo Meliciani
Guido Pasella
Afro Poli
Aldo Protti
Renzo Scorsoni
Paolo Silveri
Enzo Sordello
Carlo Tagliabue

★

BASSI :

Plinio Clabassi
Lorenzo Gaetani
Loris Gambelli
Ferruccio Mazzoli
Leo Pudis
Marco Stefanoni

★

REGISTI (Producers)

Carlo Acly Azzolini
Enrico Frigerio
Bruno Nofri
Elisabetta Woehr



DUBLIN GRAND OPERA SOCIETY

in association with

RADIO EIREANN

Ninth Festival of Italian Opera

20th MAY to 18th JUNE, 1963

UN BALLO IN MASCHERA

(Verdi)

RIGOLETTO

(Verdi)

LA SONNAMBULA

(Bellini)

TOSCA

(Puccini)

MACBETH

(Verdi)

AIDA

(Verdi)

ARTISTES :

Sofia Bandin, Lelia Bersiani, Marina Cucchio, Lucia Danieli, Luisa Maragliano, Margherita Rinaldi, Adriana Torrini, Anna di Stassio, Ugo Benelli, Umberto Borso, Piero Cappuccilli, Plinio Clabassi, Dino Dondi, Edwin Fitzgibbon, Loris Gambelli, Gian Giacomo Guelfi, Gianni Maffec, Ferruccio Mazzoli, Carlo Menippo, Guido Pasella, Luciano Pavarotti, Giuseppe di Stefano, Ernesto Vezzosi.

CONDUCTORS :

NAPOLEONE ANNOVAZZI

OTTAVIO ZIINO

TRISTANO ILLESBERG

PRODUCER :

CARLO ACLY AZZOLINI

ASSISTANT PRODUCER :

ROMANO GAIONI

CHORUS MASTERS :

MAESTRO RICCARDO BOTTINO

PATRICK SOMMERVILLE

CHORUS OF DUBLIN GRAND OPERA SOCIETY

RADIO EIREANN SYMPHONY ORCHESTRA

OFFICIAL OPENING NIGHT — MONDAY, 20th MAY, 1963

GALA NIGHT — WEDNESDAY, 29th MAY, 1963.

The Society reserves the right to make unavoidable alterations without notice

This year Europe will be at its gayest, sunniest and most exciting ever — this is the year to go Continental! This summer, fly with Aer Lingus to all the vivid colour, drowsy warmth and sunshine of a Continental holiday. Aer Lingus makes it all so easy; you can fly to any of thirteen key continental cities in a few short hours *without changing planes*—no worries about luggage or tips en route, no connections to make—and you can fly direct to the Continent by Aer Lingus for as little as £14.7s. tourist excursion return.



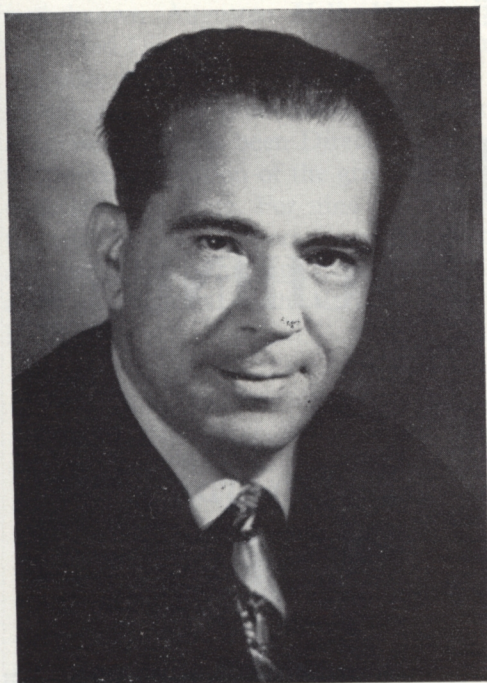
AER LINGUS
IRISH INTERNATIONAL AIRLINES

TO THE CONTINENT—WITHOUT CHANGING PLANES

Producers

NAPOLEONE ANNOVAZZI

(Conductor) though born a Florentine completed his musical studies at Venice and began his conducting career at Riga in 1935. Combining work in the fields of symphonic and opera music, he has conducted the Santa Cecilia, Vienna Symphony and Munich Philharmonic Orchestras and the orchestras of Lisbon and Madrid and, in the field of Opera, at the State Operas of Vienna, Cologne, Wiesbaden and Munich and in Lisbon, Barcelona, Naples, Rome as well as at Caracalla. In America he has directed opera at Havana, Mexico and the City Centre, New York. This is his third visit to Dublin.



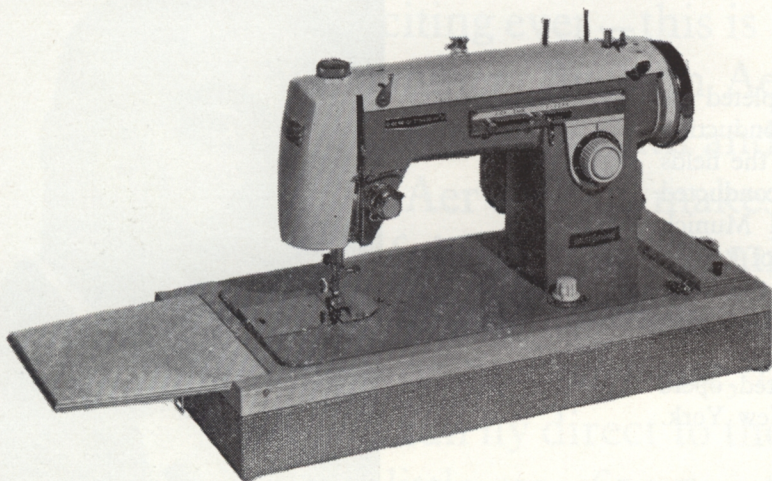
TRISTANO ILLESBERG

(Conductor) was born in Trieste in 1920. His father was a noted composer whose last composition was the opera *Trittico*, performances of which were conducted by Tristano Illesberg, son, at the Teatro Verdi of Trieste last winter and broadcast by the Italian Radio. The protagonist was Luisa Maragliano. Maestro Illesberg after a distinguished course of musical studies started his musical career very young as répétiteur to Guarnieri (whose pupil he was) and to Marinuzzi, Gui, Serafin and Votto. His career as a conductor in his own right began with *Tosca* at the Politeama Theatre of Trieste and he has since pursued it with success in the classical repertory throughout Italy and in France, Switzerland, Germany, North Africa and North America.

OTTAVIO ZIINO

(Composer and Conductor) is now a regular visitor to Dublin. He studied composition with Antonio Savasta at the Conservatoire of Palermo, his native city. At the same time he studied law at the University of Palermo. After this he followed courses in conducting and composition at the S. Cecilia Academy in Rome under Bernardino Molinari and Ildebrando Pizzetti. He then dedicated himself to conducting, both in the theatrical field (Rome Opera House, San Carlo, Naples, Carlo Felice, Genoa, Regio Theatre, Parma, Bellini Theatre, Catania, Grand Theatre, Brescia, Massimo Theatre in Cagliari etc.) and in the symphonic field as well, conducting concerts in the most important institutes of Italy (National Academy of S. Cecilia in Rome, Maggio Musicale, Florence, Societa Scarlatti, Naples, Venice Festival, RAI-Radio Italiana, Massimo, Palermo). He has been active abroad in both operatic and symphonic fields (France, S. America, Germany, Scandinavia, Turkey, Yugoslavia, Holland, Australia and Luxembourg). He is now the resident Director of the Symphonic Orchestra of Sicily. He has recently proved himself as a composer also.



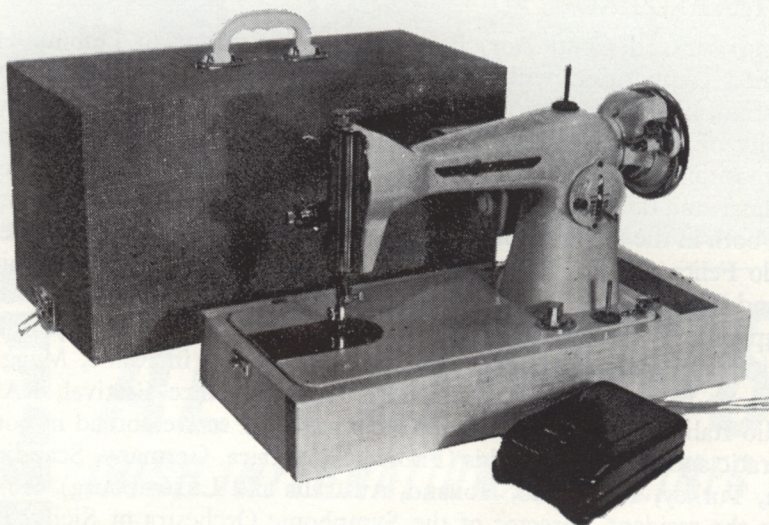


BROTHER DOMESTIC SEWING MACHINES



BROTHER INTERNATIONAL CORPORATION (EUROPE) LTD.

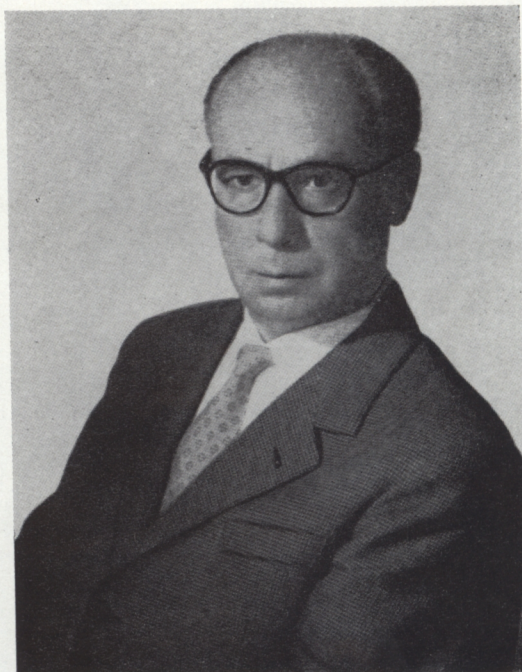
P.O. Box 235, SANTRY, DUBLIN



Festival Impresario

CARDENIO BOTTI

(Manager). Maestro Botti's many activities, conductor, composer and man of theatre, are well known in Italy where he has supervised the direction of many of the principal opera houses. He completed his studies at the St. Cecilia Conservatorio in Rome. At the Royal Opera House in Malta he was first conductor for the operas and symphony concerts, and subsequently General Manager. He conducted the St. Cecilia Orchestra in Rome at various concerts in the well known Augusteo Hall. He was subsequently appointed Director of the Teatro Massimo in Palermo and later of the Carlo Felice in Genoa. He has been an adjudicator at numerous contests for singers and composers and has been Director of the Organisation for the co-ordination of the great Opera Houses, controlled by the State. For nine years he has organised the visiting Italian Opera Company for the D.G.O.S. and the benefit of his long experience has considerably aided the success of the Italian Opera Festivals in Dublin.



Producer



CARLO ACLY AZZOLINI

(Producer). Studied European literature and history of art at the University of Rome. His musical education was pursued at the Conservatorio in the same City. His work as a Régisseur was interrupted soon after it began at the Fenice Theatre of Venice by the Second World War. It was resumed in 1946 at the Rome Opera and he has worked continuously there since then.

Mr. Azzolini has produced a wide range of Operas—old and modern, these latter including Pizzetti's *Straniero*, Alfano's *Dr. Antonio* and Respighi's *Maria Egiziaca*.

Outside Rome, Mr. Azzolini has acted as producer at the Opera House, Barcelona (*Don Carlos*, *Aida* and Boito's *Mefistofele*), at the Festival of Wiesbaden as well as in France, Switzerland and North Africa.

Assistant Producer

ROMANO GAIONI



The Bailey

ESTABLISHED 1812

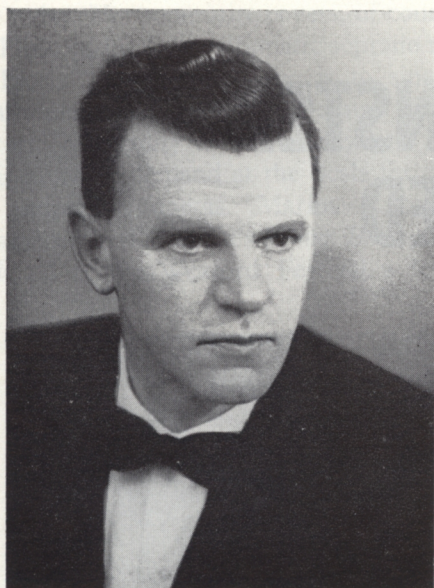
THIS HISTORIC DUBLIN TAVERN AND EATING-HOUSE NOW FULLY RESTORED OPENS ITS DOORS TO THE DISCERNING VISITOR. MANY NEW FEATURES HAVE BEEN ADDED, INCLUDING A SHELLFISH TAVERN WHICH REVIVES THE FAMOUS BAILEY NAME FOR SEA-FOOD OF ALL KINDS, AND THE GRILL ROOM AND LONG BAR WITH ITS MEMORIES OF DUBLIN DOWN THE YEARS.

The Bailey, 2 & 3 DUKE STREET, DUBLIN

(Phone reservations 73751)

RICCARDO BOTTINO

(Chorusmaster). After studying pianoforte, composition and orchestral and choral conducting under Schinelli, Bossi and Pedrollo at Parma, Maestro Bottino graduated at the Conservatorio Giuseppe Verdi, Milan. He began his career as an orchestra director and conducted in the major theatres in Italy, besides undertaking extended tours of France, Switzerland, Germany and England. Recently, however, he has devoted himself exclusively to choral conducting in which he has specialized, having acted as chorus master in important official opera seasons in Italy and abroad. He arrived in Dublin for chorus rehearsals two months ago direct from the Teatro Liceo of Barcelona where he was chorusmaster for all operas throughout the four months international opera season there.



PATRICK SOMERVILLE

Is a Dublin School Teacher. His leisure time is devoted to Music and he has vast experience in dealing with Choral Groups in Dublin. He joined the Music Staff of the D.G.O.S. in 1962 and the high standard achieved by the Chorus this season is due in no small way to the hard work of both himself and his wife, Mrs. Chris Somerville, a noted pianist, both of whom work as a team.



The gracious and lovely Shelbourne Hotel takes special care of every guest. Good food, fine wines, quiet comfort, efficient services—these the Shelbourne offers . . . and so much more besides. With stately assembly rooms, a beautiful modern ballroom, a stylish quick-service grill, the Shelbourne can provide the perfect setting for every function. The latest Shelbourne attraction is The Causerie, already a favourite meeting place for the discerning. The Shelbourne now has 200 bedrooms — 155 of them with private baths. For a really memorable visit to Dublin stay at the Shelbourne Hotel — the most distinguished address in Ireland.

THE SHELBOURNE HOTEL

St. Stephen's Green. Telephone 66471

Main Dublin Branch:
Dame Street

Other Dublin Branches:
Baggot Street

Ballyfermot

Coolock

Crumlin

Crumlin Cross West

Donnybrook

Drumcondra

Dundrum

Dun Laoghaire



Finglas

Grafton Street

Inchicore

Mary Street

O'Connell Street

Pembroke

Phibsborough

Rathfarnham

Rathgar

Santry

Stillorgan

Make the
MUNSTER & LEINSTER
BANK LIMITED

your bank in Dublin

It offers a comprehensive up-to-date banking service through its network of Branches in Dublin and all over the country.



DRIVE IN

to our Drive-In Bank – the first in Ireland – at
52 Upper Baggot Street (Pembroke Branch) for
easier, faster banking transactions – no parking
problems ... no delays ... you don't even have to
leave your car!



◀ SOFIA BANDIN

(Soprano) was born in Argentina of Italian parents and was trained in Italy. Her début was made in the famous Colon Theatre of Buenos Aires, where she sings regularly in the annual Italian opera seasons although for the past three years she has been living in Italy. She is, of course, active in all the important Italian opera houses as well as in Spain and Portugal. She is one of the few accepted interpreters of the exacting role of Lady Macbeth which she is to sing in Dublin.

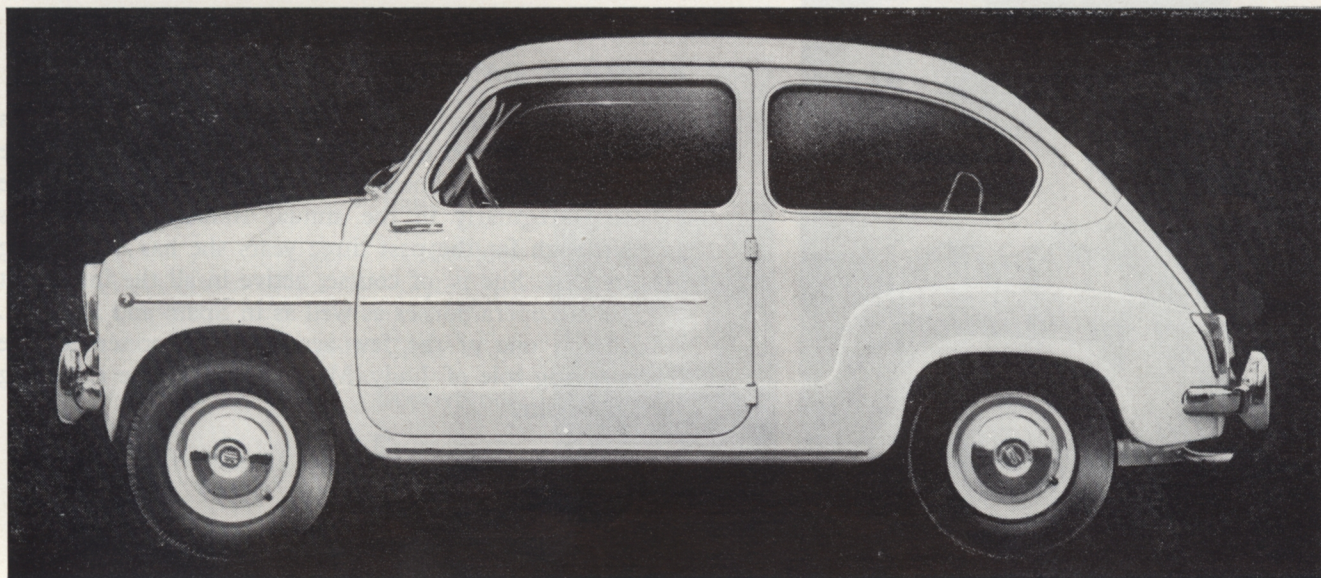
MARINA CUCCHIO

(Soprano) is one of the most versatile sopranos in Italy today. Her repertoire covers, of course, the more usual lyric and lirico — dramatic soprano roles (including Floria Tosca, which she is to sing in Dublin) but also many modern operas. Because of her musicianship and her ability to master new and difficult roles she is much in demand at the Scala for contemporary and unfamiliar operas. Marina Cucchio was the protagonist in Donizetti's *Anna Bolena* when it was produced at the Wexford Festival a few years ago.



◀ LEILA BERSIANI

(Soprano). Winner of the famous competition in Spoleto's Teatro Sperimentale three years ago, she soon made her début and in a short time appeared at the Opera House, Rome. During a holiday two years ago she attended a special perfecting class directed by Toti Del Monte in Venice. Last year she took part in the Festival of Two Worlds in Spoleto and in the opera season in Yugoslavia. This is her first visit to Dublin where she will sing Oscar in *A Masked Ball*.



A FACT!

THE REMARKABLE FIAT 600D COSTS

£40 LESS

THAN ANY OTHER CAR IN ITS CLASS

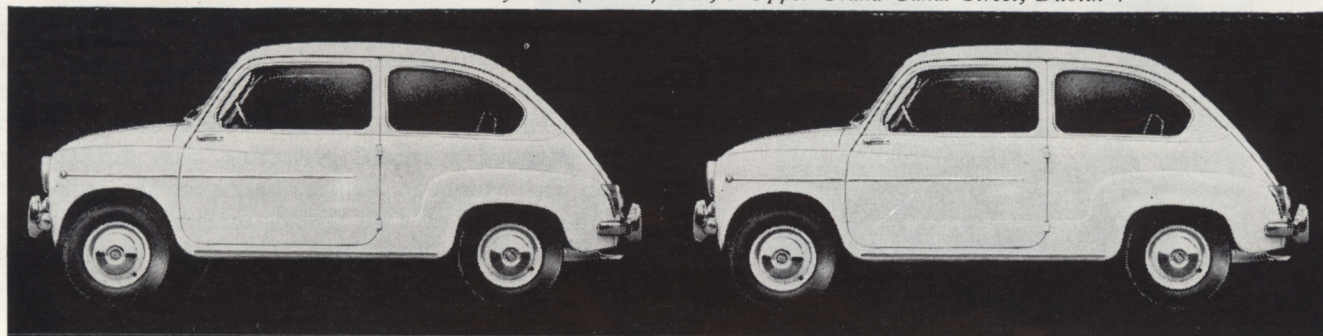
Price and performance—these are the two standards to consider when buying a small car. The Fiat 600D is generous both ways. On price there's nothing to beat it. On performance, well, judge for yourself by arranging a test run with your dealer. Its acceleration, pick-up and big-car feel will captivate you. Big? Compare it inside and out with others in its class. Compare the size of the wheels alone (**there's** longer tyre wear to start). SPECIFICATIONS: over 48 m.p.g., 70 m.p.h. All independent suspension, 767 c.c., O.H.V, rear engine. Heater, demister and over-riders standard. Windscreen washer. Reclining front seats; large parcel shelf. Annual road tax. £13. Price **£459**.

FIAT 600D

FOR LOWEST PRICE

HIGHEST PERFORMANCE

Assembled and distributed by Fiat (Ireland) Ltd., 1 Upper Grand Canal Street, Dublin 4



Arks

LUCIA DANIELI

(Mezzosoprano) was born in Vicenza, near Venice. Following her début at Spoleto, Lucia Danieli soon built up a reputation for her interpretation of the great mezzo roles of Verdi (Amneris, Azucena, Preziosilla, etc.) which she sang many times at the Teatro dell' Opera, Rome, the Scala, Milan, the Comunale, Florence, and other musical centres. Her musical activities extend also to the concert field of the Italian Radio and of the Academy of Santa Cecilia. Danieli made a great impression in Dublin last year as Azucena in *Il Trovatore*.



MARGHERITA RINALDI

(Soprano). Studied in Milan and perfected her style at the school of the famous teacher Ines Adami Corradetti. Was discovered at the Spoleto competition in 1958 where she won first prize. In the Teatro Sperimentale there, which is under the same direction as the Opera of Rome, she made her début in *Lucia de Lammermoor*, obtaining great praise from public and press. She was immediately called to La Scala. In recent years she has been engaged mostly at the Teatro dell' Opera, Rome and has become an established favourite in Dublin for lirico-leggiero roles.

LUISA MARAGLIANO

(Soprano) was born and studied in Genoa. After her début in Switzerland as Mimi her extraordinary qualities as a dramatic soprano and as a Verdi soprano soon developed. In the few brilliant years of this young soprano's career she has appeared in many of the greater opera houses — to mention but a few — Covent Garden, the State Operas of Berlin and Dresden, at the Arena at Verona as well as in the theatres of Bologna, Parma, Rome, Genoa, Turin and Catania. This will be her second visit to Dublin.



Theatre Party

If you like inviting your friends to your house, either before or after theatre-going, nothing makes entertaining easier than electricity.

You can be a cool, calm hostess if you cook electrically. Now, with an automatic timer, you can even put the meal into the oven and leave the house, completely carefree, knowing the food will be just right for serving on your return. And you won't want to leave the washing up until the morning when there is boiling water on tap to make a quick job of dirty dishes.

You can be sure that your house is warm if you have electric heating. Whether your guests have just dropped in for a few minutes or if they are staying for a meal an electric fire will provide immediate trouble-free heat for as long as you want it and where you want it.

Let electricity solve your problems and be a carefree housewife

E.S.B. SHOWROOMS



ADRIANA TORRINI

(Soprano) studied in Genoa where she made her début. She has become a specialist in the secondary roles in the Italian and French repertoires. It is her first visit to Dublin.

ANNA DI STASIO

(Mezzosoprano). Studied in Rome. This intelligent and versatile artist is well known throughout Italy for her fine voice and the exceptional musicianship which enable her to undertake a very wide range of mezzo roles. Most of the important theatres of Italy have engaged her and she has also taken part in opera tournees in England, Scandinavia and Japan.



BRENNAN INSURANCES, LTD.

INCORPORATED INSURANCE BROKERS

*All Classes of Insurance arranged with leading
Companies and at Lloyds*

1-3 WESTMORELAND STREET

- - DUBLIN

Telephone: DUBLIN 78358 (5 lines)

Telegrams: BRINSURE, DUBLIN

"So maybe I
am stuck up.
But when I think
of the ten
fine Virginia
tobaccos that are
blended to
make me . . . and
the satisfaction
I'm going to give
. . . I can't help
feeling a little
glow. Is that
so bad?"

"What makes you
think you're the
only one?"



3/7 FOR TWENTY

GFE 164a



◀ UGO BENELLI

(Tenor) who comes to Dublin for the first time to sing the role of Edvino in *La Sonnambula*, received his musical training in the finishing school for young opera singers at the Scala in which he won a place after a nation-wide competition. Since his public career began in 1958 he has been active in the most noted opera houses of Europe — Palermo, Genoa, Parma and, of course, the Scala, besides Geneva, Zürich, Munich, Barcelona etc. — and also in North and South America. He has taken part in productions by both Zeffirelli and Visconti and in television opera.

UMBERTO BORSÒ

(Tenor) made his début at the Teatro Sperimentale of Spoleto in *La Forza del Destino*. He soon passed to the Rome Opera, then to La Fenice, Venice, to the Verdi, Trieste, the Massimo, Palermo, and to the best-known Italian opera houses. He took part in an opera tournee in Australia and New Zealand, and in opera festivals in Egypt, Japan, Spain and Holland. Borsò has just completed a successful three-months engagement at the Metropolitan Opera, New York.



◀ PIERO CAPPUCCILLI

(Baritone). Since his début in 1956 Piero Cappuccilli has appeared in practically every Italian opera house of importance as well as at the major theatres of Belgium, Denmark, Spain, France, and Germany, as well as at the Metropolitan, New York. He has sung the leading baritone roles in the long-play recordings with Maria Callas of *Lucia di Lammermoor* and *La Gioconda* and in *The Marriage of Figaro*, and *Don Giovanni*, under Giulini with Sutherland, Schwartzkopf, Sciutti, Taddei etc., and is now one of the most sought after baritones of the day. He makes a very welcome return to Dublin.



CALTEX petroleum products are

available for every use on land—

in the air and on the high C's.

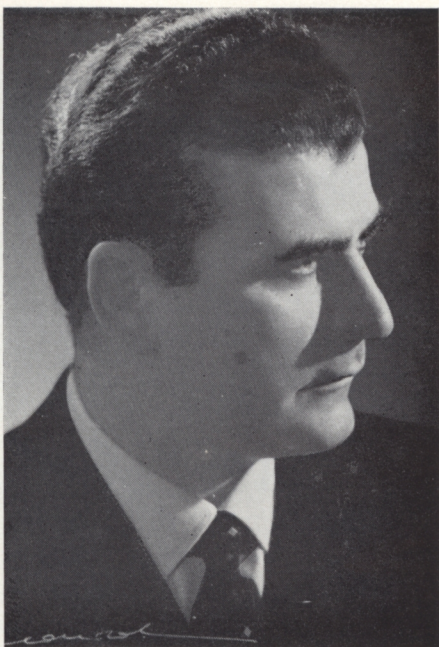
For high-note performance . . .



PETROLEUM PRODUCTS



CALTEX SERVES THE PEOPLES IN OVER 70 LANDS ACROSS 4 CONTINENTS

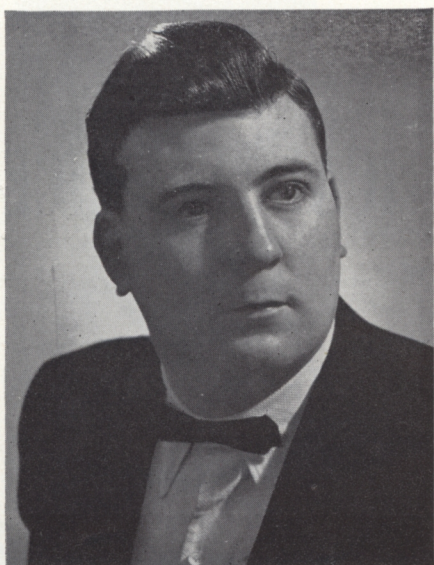


◀ PLINIO CLABASSI

(Bass). Since his first appearance here in 1953, Plinio Clabassi has deservedly become most popular with Dublin audiences. In the years between his operatic activities have spread to all important Italian opera houses. He sings regularly at the Scala and at the Rome Opera and he has had great success at recent seasons in North and South America. In the 1963 Festival he returns to sing in several operas. Clabassi also makes many concert and television appearances as well as gramophone recordings.

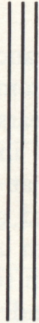
DINO DONDI

(Baritone) was born in Bologna in 1925, where he studied singing before his début at the Teatro Nuovo of Milan. Since then he has risen to become one of Italy's leading Verdi baritones and is a regular member of the companies of all the best Italian opera houses, including the Scala and enjoys an enviable reputation in the European capitals and in South America. He comes to Dublin for the exacting role of protagonist in Verdi's *Macbeth* with which his name has been particularly associated ever since he was specially selected for it by the famous Luchino Visconti when the latter produced the opera at the first Festival of Two Worlds at Spoleto in 1958.



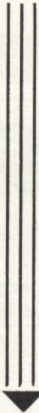
◀ EDWIN FITZGIBBON

(Tenor) began his studies at the Royal Irish Academy of Music. Played the baritone lead Gellner in *La Wally* (Catalani) as a student there. After further study became Tenor and completed studies under Frederic Cox, Principal of Royal Manchester College of Music. This is his third D.G.O.S. Italian Festival of which he has become a valued member.



*If you want First-Class OPERA
at a Reasonable Price, Support . . .*

THE DUBLIN GRAND OPERA SOCIETY



*If you want a First-Class MOTOR
CAR BATTERY at a Reasonable
Price, Specify . . .*

“RESEARCH”

By far the Cheapest and easily the Best

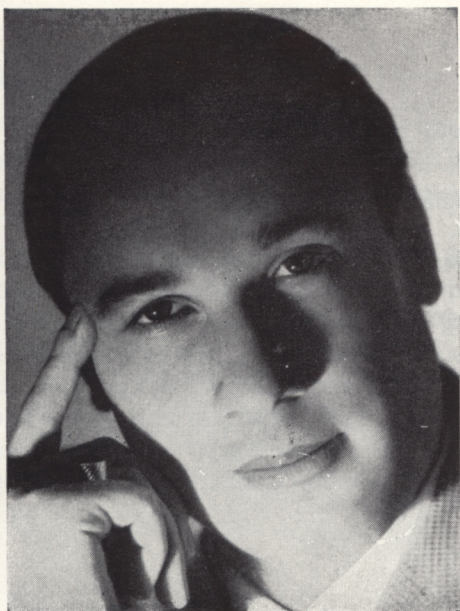
Manufactured and Marketed by:

**THE AUTOMOBILE ELECTRICAL SERVICE
CO. LTD.**

GRANT ROW, LOWER MOUNT STREET, DUBLIN

'Phones: 66689-66389.

'Grams: “IGNITION”



◀ LORIS GAMBELLI

(Bass). Was born in Rome and studied under famous baritone Riccardo Stracciari. He won the International Singing Competition at Fabriano and there made his début in Donizetti's *La Favourita*. He has since sung in many important Italian opera houses. Abroad he has taken part in the seasons in Madrid and in South America. He has been a frequent and welcome visitor to Dublin for the Italian Festivals.

GIANGIACOMO GUELFİ

(Baritone) Guelfi is almost an alumnus of the Experimental Theatre of Spoleto where he made his bow in 1954. In the interval he has become one of the very greatest of living baritones and an artist of world reputation in Europe, America and the Far East. After his tremendous success in last year's *Nabucco* he returns to sing Scarpia in *Tosca*.



◀ GIANNI MAFFEO

(Baritone) was born in Vigevano, Northern Italy 27 years ago and pursued his vocal studies at the Liceo Viotti of Vercelli under Mme. Zita Fumagalli. After some concert appearances and an engagement to sing in Paisiello's *Barbiere di Siviglia* at Venice he was successful at the national concursus held annually at the Teatro Nuovo of Milan, which led to a part (Tonio) in *I Pagliacci* at that Theatre. He was engaged by La Scala Milan for the entire season of 1962/1963 — a recognition rarely achieved by a young singer in the first year of his career. Already he has sung at the Scala in *Bohème* and in *Trovatore*. He has also sung at the Vienna State Opera and in the autumn goes to Moscow for engagements there.

Pigotts are proud to be associated with the greatest names in music. We believe we have contributed to the increasing popularity in Ireland of the great composers, by providing first class facilities to music lovers since our establishment in 1823.

a partnership in music

Sheet music, records, radio, and most recently television have each in their own way given impetus to the movement. Musical instruments of every description have never gone out of fashion. Whether playing or listening gives you the greatest pleasure in music, we at Pigotts can supply your every need.

PIGOTTS

112 Grafton Street, Dublin 2.
117 Patrick Street, Cork.

FERRUCCIO MAZZOLI

(Bass) completed his musical studies at the Bologna Conservatoire and subsequently appeared at the Teatro Sperimentale in Spoleto, where he was immediately noticed for his exceptional voice. After his appearance in this theatre it was not difficult for him to obtain engagements at the principal opera houses, from Rome Opera House to San Carlo in Naples, the Massimo in Palermo, the Comunale in Bologna and La Scala and at the San Francisco and Chicago operas. He appeared in Dublin for the first time six years ago, singing in various operas, and immediately became a favourite with the Dublin public.

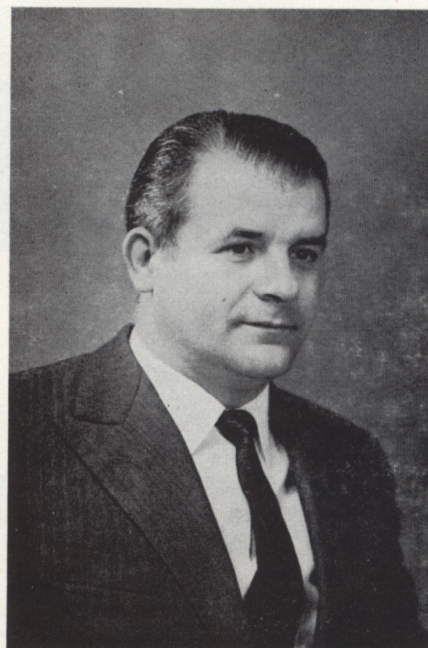


CARLO MENIPPO

(Tenor) studied with Maestro Campogalliani at Modena and only two years ago he made his début, like so many other contemporary young singers of note, at the Teatro Nuovo of Milan as Canio in *I Pagliacci*. This launched him on the first stages of a career which promises to be a very successful one and his name is occurring even more frequently on the rosters of the Italian opera seasons.

GUIDO PASELLA

Is a young baritone from Milan. His initial studies were in Rome (Conservatorio di Santa Cecilia) and later in Milan (Conservatorio Verdi) where he graduated. Made his début at Parma's Teatro Regio and soon he was in all Italian opera houses; Genoa, Turin, Naples, etc., and in the Radio and T.V. opera seasons. Abroad he has taken part in tournees in Brazil, England, France, Germany, Portugal, Switzerland and U.S.A.





GIUSEPPE di STEFANO

(Tenor) was born near Catania in Sicily. Even though he has never before sung in Ireland this illustrious artiste of world-renown needs no introduction to an Irish audience. Through his many definite recordings of Italian operas the name of di Stefano is a household

one wherever great singing and a great voice are appreciated.

The Dublin Grand Opera Society is proud and happy to have the privilege of presenting Giuseppe di Stefano as Cavaradossi in *Tosca*, one of his most famous roles.



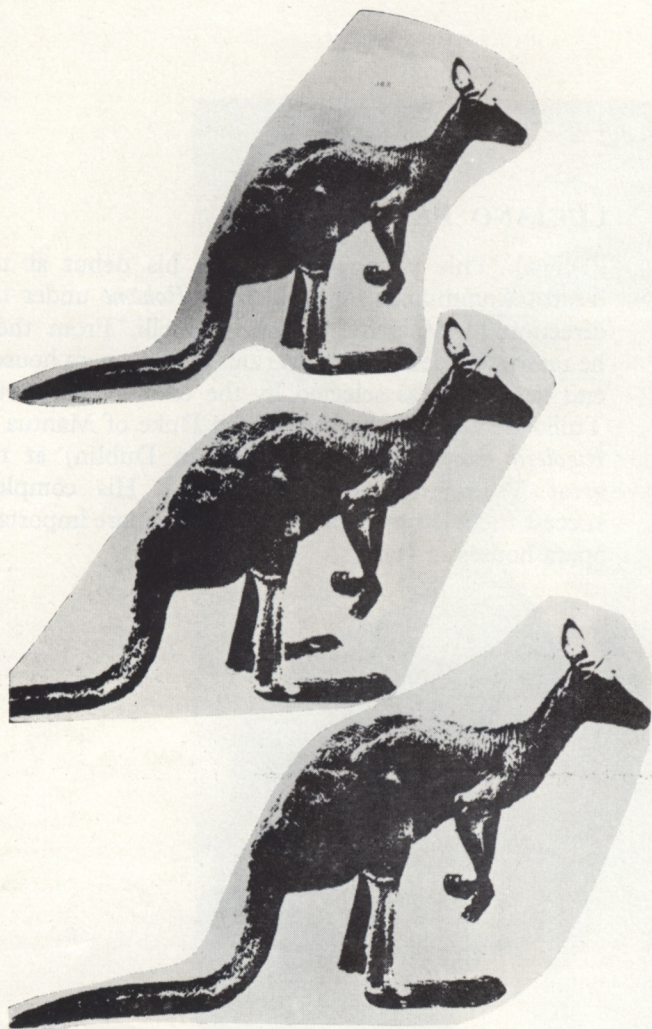
LUCIANO PAVAROTTI

(Tenor). This young tenor made his début at the Teatro Comunale of Modena in *Bohème* under the direction of Maestro Molinari-Pradelli. From there he rapidly passed through various Italian opera houses, and last year was selected by the eminent conductor Tullio Serafin for the part of the Duke of Mantua in *Rigoletto* (the part he will sing in Dublin) at the great Teatro Massimo of Palermo. His complete success there led to engagements in the more important opera houses in Italy.

ERNESTO VEZZOSI

(Baritone) made his debut at the Teatro Regio in Parma and then passed on to the Fenice in Venice, the Verdi in Trieste, and S. Carlo in Naples and others. Has taken part in tournees in Germany, Holland, Egypt, France, England and Ireland. One of the most versatile and dependable artists in opera.

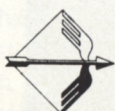




SYDNEY & TOKYO

WE DO NOT CLAIM TO BE EXPERTS ON JAPANESE OR AUSTRALIAN OPERA, BUT WE DO FEEL JUSTIFIED IN SINGING THE PRAISES OF OUR SERVICES TO THE FAR EAST AND AUSTRALIA. ALITALIA'S ROLLS-ROYCE POWERED SUPER DC-8 JETS WILL SPEED YOU IN LUXURIOUS COMFORT TO SYDNEY AND TOKYO.

ALITALIA'S FAR EASTERN SERVICES OFFER YOU THE OPPORTUNITY OF BREAKING YOUR JOURNEY FOR BUSINESS OR PLEASURE AT ANY OF THE INTERMEDIATE POINTS EN ROUTE—ALL IMPORTANT CENTRES IN THE MIDDLE, NEAR AND FAR EAST. THE COMBINATION OF WARM ITALIAN HOSPITALITY AND THE MOST MODERN JET AIRCRAFT WILL MAKE YOUR JOURNEY TO THE EAST AN EXPERIENCE THAT YOU WILL WANT TO REPEAT.



ALITALIA AIRLINES

DUBLIN 53 MIDDLE ABBEY STREET, 1 TELEPHONE 49422
LONDON 251-259 REGENT STREET, W.1 REGENT 8641

MANCHESTER 521 ROYAL EXCHANGE, 2 DEANSGATE 2202
GLASGOW 62 BUCHANAN STREET, C.1 CITY 3804

UN BALLO IN MASCHERA

GIUSEPPE VERDI, 1813 - 1901

Un Ballo in Maschera belongs to Verdi's later middle period. The première was at Rome in February, 1859. Somma's libretto was based on a play by Scribe about the assassination of Gustavus III of Sweden. As regicide was involved, Verdi found himself in endless difficulties with the Naples political censorship

and the San Carlo Theatre of that city for which the opera was intended. These troubles were responsible for certain incongruities in the plot and its setting as finally fixed and for the transfer of the première to Rome.

ACT I

In the audience chamber of the palace of Riccardo, Governor of Boston, the page Oscar (Coloratura Soprano) submits to Riccardo (Tenor) the list of guests for a masked ball. Riccardo notes the name of Amelia, wife of Renato, his close friend and secretary, whom he secretly loves. In the romance *La rivedra nell'estasi* he rejoices at the prospect of seeing her at the ball. Renato (Baritone) enters to report that he has evidence of a conspiracy against Riccardo's life. When a judge presents for confirmation a sentence of banishment against the sorceress Ulrica, Oscar successfully intercedes for her. The Duke has the whim that all should visit her in disguise that day to learn what the future holds in store.

Scene 2: Ulrica's Cave. After some preliminaries, Riccardo, disguised as a fisherman, is astonished to see Amelia (Soprano) arrive. Concealing himself, he hears her tell Ulrica (Contralto) of her love for him-

self and beg the sorceress for a magic potion which would stifle this love and enable her to remain a virtuous wife. Ulrica replies that for the necessary brew Amelia must herself gather certain herbs that grow at the foot of a gibbet. Amelia gone, Oscar and the others arrive. In the barcarolle *Di, tu se fedele* Riccardo expresses amusement at all this hocus-pocus. Ulrica's prophesy to him, however, is that he shall die the victim of the first person to shake his hand. When Renato enters, hand outstretched, Riccardo laughs in disbelief (*E scherzo od è follia* — "It's a silly joke") and so commences the quintet that concludes the Act.

ACT II

Midnight. Amelia, unnerved by the macabre scene, has reached the place of the gibbet. Her dread is expressed in the aria *Ma dall' arido stelo divulsa*. Hither she is followed by Riccardo. Their splendid

Festival of Italian Opera 1963

Settings:

by SORMANI of MILAN, from
designs by ZEFFIRELLI,
GRANDI, BENOIS, DEHO,
PALLI and others.

Costumes:

from CASA d'ARTE ARDO-
VINO of ROME.

Wigs:

from CASA LO VOI of
PALERMO.

All the productions of this Festival have been arranged with the collaboration of Maestro Cardenio BOTTI, Director of O.P.E.R.A. (Organizzazione per la Propaganda all'Estero di Rappresentazione Artistiche), ROME.

Stage Manager :
JAMES POTTER

Stage Lighting :
PATRICK O'TOOLE

duet follows. Renato comes in hastily to warn Riccardo that the conspirators are at his heels and that he must escape at once. Amelia, silent and heavily veiled, has not been recognised by her husband. Before he goes, Riccardo enjoins on Renato to conduct his companion to the city without speaking or looking on her face. The conspirators pour in, led by Samuel and Tom (Basses). Having missed Riccardo, they insist upon knowing who is the woman that was with him. Fearful for Renato, who resists, Amelia unveils. The ironic amusement of the conspirators is graphically expressed in the music. Outraged by this double betrayal, Renato decides to join the conspiracy and bids the leaders come to his house.

ACT III

At home, Renato threatens Amelia that for her infidelity he will kill her. While admitting her unwilling love for Riccardo she protests that it was not guilty. Renato appears unmoved but accedes to her supplication (Aria: *Morro, ma prima in grazia*) that she may see her son for the last time. Alone, Renato bitterly turns to the portrait of Riccardo in the aria *Eri tu che macchiavi*. "You," he says, "are the guilty

one; it is you, not Amelia, who shall die to expiate the wrong."

When the conspirators come, he tells them he knows their aims and is now their ally. Amelia, returning, is forced by her husband to be the instrument of fate in drawing lots for who shall strike the fatal blow. The name she draws is Renato's. The sustained tension is broken by the sprightly Oscar bringing invitations to the masked ball, in which the conspirators see the opportunity of executing their plot.

The second scene shows Riccardo in his study. He has realized that honour requires him to renounce Amelia and he writes the order sending Renato (with Amelia) on a mission to England. Riccardo will see her for the last time at the ball to which the scene now changes. The conspirators are seeking to identify the Duke among the masked dancers. Renato coaxes the secret of Riccardo's disguise from Oscar after the latter has sung the brilliant solo *Saper vorreste*. Meanwhile, to the elegant background music of a mazurka Amelia, who has recognised Riccardo, tensely beseeches him to escape from the danger closing in on him. But Renato has overheard and quickly strikes. The dying Riccardo proclaims Amelia's innocence and, having publicly forgiven his enemies, expires.

VILLA VERDI

Busseto

PLACES LINKED WITH
NAME OF VERDI
ATTRACT CONTINUOUS
STREAMS OF VISITORS,
BUSSETO, DE RONCALE,
VILLA SANT' AGATA
WHERE CAN BE FOUND
RELICS OF VERDI.





for a high degree
of enjoyment!

You're fully qualified in how to test a marmalade par excellence once you've tasted Varsity. For Varsity Marmalade confers a rare degree of enjoyment. A coarse, hand-cut peel cooked to tenderness and syruped gently before making into marmalade, Varsity educates palates in the nicest possible way.

FRUITFIELD

Varsity Marmalade



ARKS



VINCENZO BELLINI

1802—1835

LA SONNAMBULA

VINCENZO BELLINI, 1802-1835

The romantic operas of Vincenzo Bellini had an enormous popularity in the nineteenth century, the Golden Age of Italian Opera, when beauty of tone (*bel canto*) and distinction of style were more highly esteemed than dramatic expression. Bellini's melodies, brilliant and elegiac by turn — but always elegant —

furnished abundant opportunities to the great florid singers of the past.

Felice Romani was the librettist for "La Sonnambula" as for most of Bellini's operas.

The first performance was at Milan in March, 1831.

The setting is a remote village in the mountains of Switzerland in the early nineteenth century.

ACT I

In the village piazza the people are en fête to celebrate the betrothal of Elvino, a well-to-do young farmer, and Amina, foster child of Teresa, proprietress of the mill. Only Lisa (Soprano) is unhappy for she also is in love with Elvino and so she rejects the attentions being paid to her by Alessio (Tenor), who is her ardent admirer. Hailed by a chorus in praise of her beauty (which serves to inflame Lisa's jealousy further) Amina (Soprano) enters accompanied by Teresa (Mezzo-soprano). In the gracious air *Come per me sereno* Amina expresses her gratitude to her friends and her own great happiness.

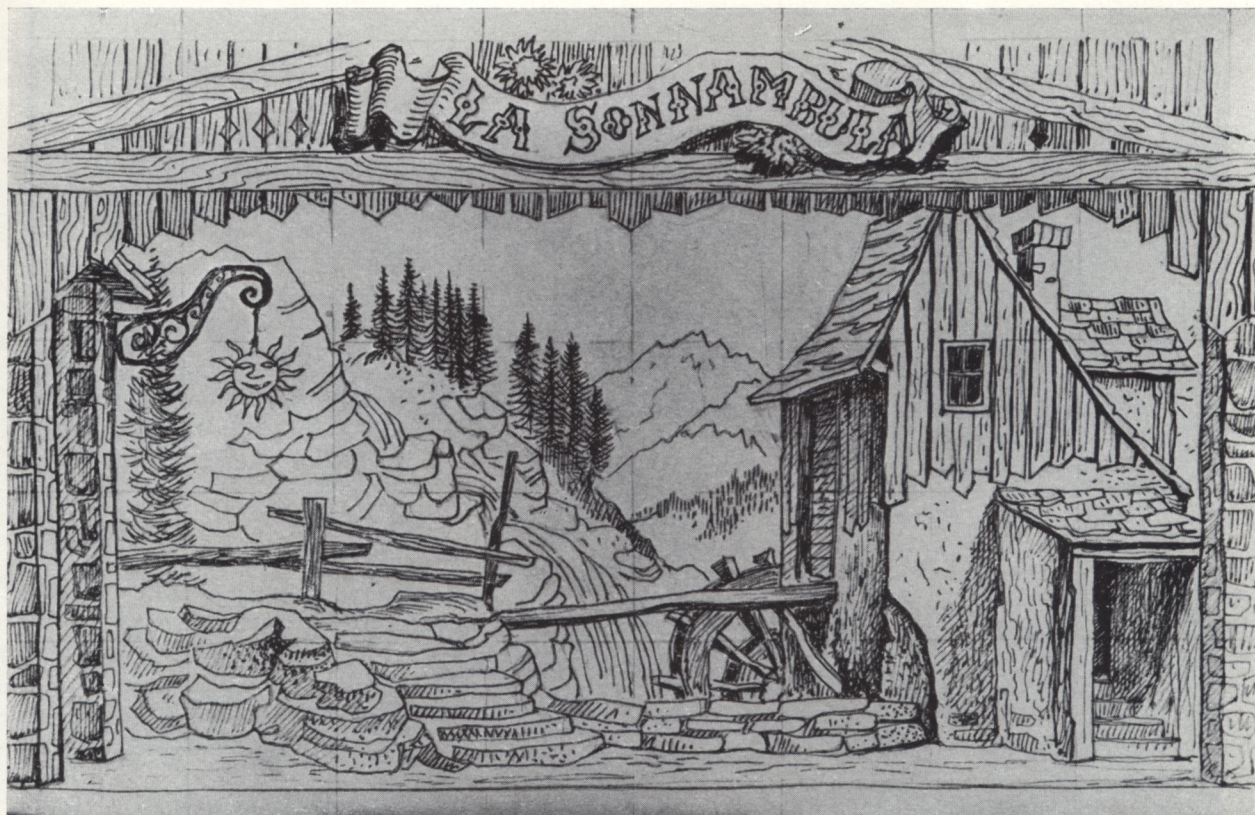
The notary arrives, soon followed by Elvino (Tenor) himself. After the brief ceremony of betrothal Elvino places the ring on Amina's finger introducing with the words *Prendi: l'anel ti dono* a duet for soprano and tenor set in Bellini's characteristic long-flowing melodies. The sound of horses heralds the arrival of a stranger. Though unknown to the villagers he is, in fact, Count Rodolfo (Bass), the son and heir of the lord of the manor, who has returned after a long absence. Evening is approaching and he decides to remain overnight at the inn rather than risk at that hour the precipitous mountain road ascending to his castle. In the romance *Vi ravviso o luoghi ameni* Rodolfo recalls the days spent here in his youth. Then, passing from such nostalgic memories, he pays extravagant compliments to the beauty of the bride-to-be.

As night falls the people grow restive, explaining to the Count that their anxiety to get home is because the spot is haunted by a phantom figure which lately

has been appearing regularly after dusk. They describe this figure in the chorus *A fosco cielo*. Amused by this superstitious tale Rodolfo retires to the inn. When left alone with Amina, Elvino taxes her with a too ready response to the stranger's gallantries. Amina, however, soothes his jealous feelings and they bid each other a tender good-night in the duet beginning *Son geloso del zeffiro amante* — "I am jealous even of the breezes that caress your hair."

ACT II

A room at the inn. Lisa conducts her guest to his room. She is in coquettish mood and tells him that the villagers have already recognised him and will shortly arrive to pay their feudal respects. Startled by a noise from outside Lisa exits hastily, dropping her scarf as she goes. Through the window Amina enters dressed in her white night attire. She murmurs of Elvino in her dreams. Rodolfo realises at once that she is sleep-walking and guesses that this must be the phantom that has so frightened the village. Not wishing to awaken the girl, he resolves this embarrassing situation by withdrawing. When the villagers enter to greet their overlord, their surprise at finding Amina there turns to amusement. Lisa venomously runs off to fetch Elvino. Amina, awakening, is at a loss to explain to the raging Elvino the very compromising situation in which she finds herself and anxiously protests her innocence (*D'un pensiero e d'un accento*). During the long ensemble that ensues Teresa picks up the scarf Lisa had dropped and



places it over Amina's shoulders. The scene ends with Elvino's repudiation of his bride-to-be.

ACT III

Scene I: A wood beside the village. A number of Amina's friends are on their way to the Castle. From their chorus, *Qui la selva è piu folta*, we learn that they are going to ask the Count to convince Elvino of Amina's innocence. They rehearse how they will state the case. Amina enters as they leave. She is escorted by Teresa who also wishes to bring her to the Count to beg his intercession with Elvino. The latter now approaches and unaware of Amina, exclaims his despair in the aria *Tutto è sciolto* — "All is now lost to me". Seeing Amina he tears his ring from her finger. The villagers return from their errand but the angry Elvino is deaf to their assurances that the Count will testify that Amina is guiltless. As the unhappy scene closes all disperse.


Scene II: In this scene we return to the piazza. A slender wooden footbridge connects the upper windows of the mill with the piazza. Alessio is vainly pressing his suit with Lisa but, Elvino, on the rebound, has already announced that he will indeed marry Lisa without delay. Count Rodolfo now takes the matter in hands, explaining to Elvino and the villagers about Amina's sleepwalking (*V'han certuni che dormendo*). All, however, remain sceptical as sleepwalking

is a phenomenon outside their experience. Darkness is falling and Teresa appears to ask for quiet as the unhappy Amina is now sleeping. Turning to Elvino she displays, in proof of Lisa's duplicity, the scarf belonging to Lisa which she had picked up in the Count's room. Elvino feels doubly betrayed and Lisa is much embarrassed. The night has grown darker and in a moment of dramatic silence Rodolfo points to the figure of Amina emerging, lamp in hand, from a dormer window of the mill. Tensely and fearfully they watch while Amina, moving as in a trance, essays the hazardous crossing of the narrow bridge that, crazy and insecure, spans the mill-race below. Though a rotting plank breaks under her foot, Amina safely reaches the piazza. Still dreaming, she prays to Heaven that Elvino may return to her. Here occurs the famous piece *Ah! non credea mirarti* as she mourns the loss of her pretty ring and draws from her bosom the faded posy that Elvino had given her only yesterday. Elvino, convinced at last, gently restores the ring to her finger. Awakening, Amina finds Elvino and Teresa beside her. Her great joy is rapturously expressed in the brilliant *cavatina*, *Ah! non giunge uman pensiero* — one of the most elaborate (and most difficult) showpieces in the coloratura repertoire. With the chorus embroidering the soprano's music the opera comes to its scintillating and very happy ending.

A NEW FILTER CIGARETTE OF REMARKABLE QUALITY



PICCADILLY — IRELAND'S NEW VIRGINIA FILTER

 A Grand Prix blend of mild Virginia tobacco, matched precisely to a specially designed filter so that its remarkable quality may be enjoyed to the full. The name Piccadilly has long been associated with mild Virginia cigarettes of outstanding merit. Piccadilly Filter de Luxe — rich in flavour, rich in satisfaction — are made in Ireland.

PICCADILLY

FILTER DE LUXE

Rich in flavour . . . Rich in satisfaction . . . 3/1 for 20

CARRERAS (IRELAND) LTD.

RIGOLETTO

GIUSEPPE VERDI, 1813-1901

This opera was composed by the 38-year-old Verdi for the Fenice Theatre, Venice, where it had its première in March, 1851. It was the first of his long series of world successes and remains firmly in the repertory as one of the most popular of all operas. The libretto by Franco Maria Piave is an adaptation

of Hugo's *Le Roi s'amuse*. To satisfy the strict Austrian censorship of the day, which would not tolerate a public representation of attempted regicide, the plot was transferred from the Court of France to the ducal palace at Mantua.

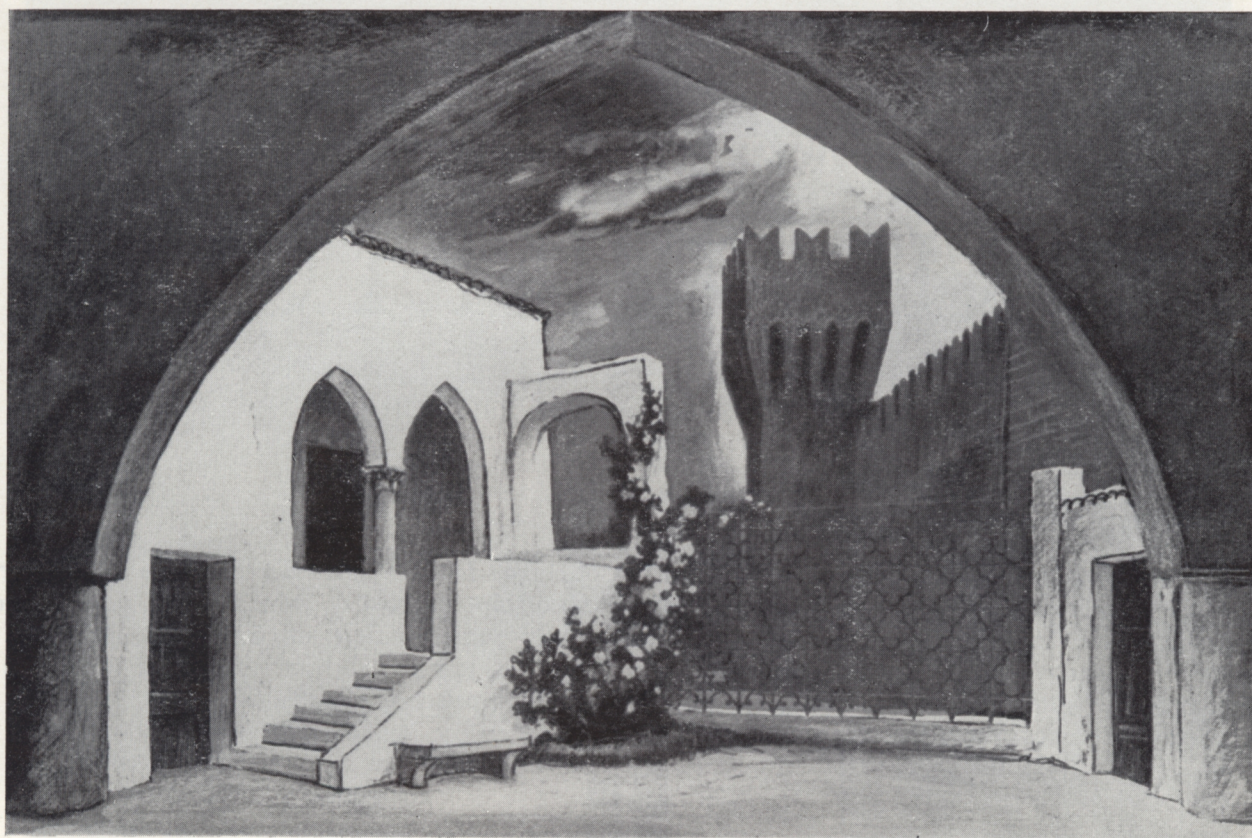
ACT I

After a short orchestral prelude the curtain rises on a ball in the ducal palazzo. The dissolute Duke of Mantua (Tenor) enters telling a courtier, Borsa, of his latest infatuation — this time with an unknown girl whom he has noticed in church every feast day. Just now, however, he is openly flirtatious with the Countess Ceprano (Mezzo-soprano) to the obvious annoyance of her husband. In the flippant aria *Questa o quella* ("This one or that one") the Duke declares that all women are fair game to him if only they are pretty. Ceprano (Bass) is taunted by Rigoletto, (Baritone), the Court jester, a hunchback, whose privileged gibes all the courtiers must endure. Cynically Rigoletto suggests to the Duke that the affair with the Countess would be furthered if the husband were made away with. Rigoletto wanders off and Marullo (Bass) amuses the others with the story that the buffoon has an innamorata! In this they see a chance of revenge on their tormentor. Now Monterone (Baritone) forces his way in to denounce the Duke, whose latest victim was the old man's daughter. He too is cruelly mocked by Rigoletto, but before being dragged away the old man launches a father's curse on the hunchback, who is left cringing in superstitious fear.

ACT II

The double setting shows a street and, opening off it, the courtyard of Rigoletto's house wherein his

treasured daughter Gilda (Soprano) is kept in strict seclusion. Rigoletto enters still brooding on Monterone's curse which haunts his mind. He is thinking of the daughter whom the courtiers have taken to be his mistress. A sinister figure emerges from the shadows. It is Sparafucile (Bass), a professional hired assassin. To Sparafucile's offer of services at a reasonable fee Rigoletto replies he has no present need of them. Alone, in the splendid aria *Pari siamo*, his jesting thrown aside, Rigoletto reflects bitterly on his deformity and the ignomy of his employment in the Duke's household. A very moving duet ensues between Gilda and himself in which memories of her dead mother are recalled. But the Duke has discovered Gilda's dwelling to which he now gains entry while Rigoletto is still in the house by bribing Giovanna (Mezzo-soprano), Gilda's duenna. He remains concealed in the courtyard. As he leaves, Rigoletto cautions Giovanna once more to guard his treasured Gilda well. When he is gone, the Duke emerges to tell Gilda that he is Gualtier Maldè, the supposed student whom she has often noticed in the church. A love duet follows (*E il sol dell' anima*). The Duke departs and in the coloratura aria *Caro nome* the young girl muses on her first love. Outside, the courtiers are gathering for the abduction that Ceprano has planned for his revenge. By means of a trick Rigoletto, blindfolded, is involved in the escapade, not suspecting its purpose. When he discovers the



Scene from Act II

outrage he recalls the curse and the curtain falls to his anguished cry *La maledizione!*

ACT III

In the romance *Parmi veder le lagrime* the Duke laments the disappearance of Gilda. The courtiers, however, come to tell him of the trick played on Rigoletto and that Gilda is already in the palace. After the Duke's exit, in search of Gilda, Rigoletto appears distractedly searching for his daughter suspecting her to be with the Duke. His appeals to the courtiers are received with jeers until they realise the girl they have abducted is not his mistress but his daughter. When the distraught Gilda rushes in Rigoletto, suddenly invested with great dignity, inveighs against the baseness of these courtiers and furiously orders them from his presence (*Corteggiani vil razza dannata*). Intimidated by the change in Rigoletto, the courtiers go and Rigoletto hears from his daughter the story of her abduction. The Act concludes in a blazing duet, Rigoletto vowing vengeance on the Duke while Gilda, fearful for her lover, seeks to soften his anger.

ACT IV

Another double scene; Sparafucile's lonely inn and beside it the banks of the river Mincio. The Duke

Fifty-Eight

has found another charmer, Maddalena (Mezzo-soprano), the sister of Sparafucile. Rigoletto has brought Gilda to witness for herself her lover's perfidy. Disguised this time as a soldier, the Duke is drinking and gambling. Debonairly he sings of the fickleness of women (*La donna è mobile*). This aria leads into the great quartet. At its conclusion Rigoletto, sending Gilda away, summons Sparafucile and hires him to murder the stranger in the inn, the body to be delivered to himself in a sack. A storm comes up. The Duke decides to remain overnight at the inn. Maddalena, who has fallen for the young man's charm, endeavours to dissuade her brother, suggesting that if he substituted another victim he might still claim the reward. Gilda has, however, stolen back and overhearing the conversation of the pair, resolves to save her lover by exchanging her own life for his. Thus it is she who becomes the victim and it is her body, enclosed in the sack, that is delivered to her father. Rigoletto, his vengeance satisfied, as he thinks, is about to consign his burden to the river when the voice of the Duke reaches him in a reprise of *La donna è mobile*. He tears open the sack and the dying Gilda is revealed to him. With her last breath she begs forgiveness for her lover and herself. The Opera ends with the crashing chords of the curse — *La maledizione* — which has exacted the full penalty.

MACBETH

GIUSEPPE VERDI, 1813-1901

Verdi wrote *Macbeth* under contract for the historic Teatro della Pergola (still functioning) in Florence where it received its first performance on 14 March, 1847. Composed five years after *Nabucco* and four before *Rigoletto*, the original version of the opera belongs to Verdi's early middle period. He re-fashioned it for Paris in 1865 and the Paris version is now the only one used.

Macbeth has not been seen in Dublin for generations. It was, however, performed here in 1859 with the great soprano Pauline Viardot-Garcia as Lady Macbeth and Arditi as conductor. The first professional performance in England was the now historic Busch-Ebert production at Glyndebourne in 1938.

Verdi was a most ardent and lifelong admirer of the plays of William Shakespeare to which he was

irresistibly attracted. *Macbeth* was the first of the Shakespeare Plays he used for an opera. Much later he went to Shakespeare for his *Otello* and *Falstaff* — produced in the D.G.O.S. Italian Festivals of 1959 and 1960, respectively. The composer himself completed the libretto in prose turning it over to Franco Maria Piave for versification.

To the preparation of the opera for the first performance Verdi devoted infinite care, wrote copious instructions and demanded endless rehearsals. The opera adheres closely to Shakespeare's text — at times the well-known words and phrases are rendered almost verbatim — though in order to reduce the work to the time dimensions of an opera, several scenes had perforce to be shortened and others omitted.

ACT I

Scene 1 : After a short orchestral prelude prefiguring the music of the sleepwalking scene, the curtain rises to reveal a "blasted heath" and a whole chorus of witches. Macbeth (Baritone) and Banquo (Bass) enter. They are returning from a campaign against King Duncan's enemies. Macbeth is greeted by the fantastic creatures successively as Thane of Glamis, Thane of Cawdor and King of Scotland while Banquo is hailed as "No King, but father of Kings". The witches vanish leaving Macbeth and Banquo to muse over the meaning of these strangely exciting words. Messengers come to announce to Macbeth that the King had invested him with the lands and titles of the Thane of Cawdor to succeed the last holder who has been beheaded for treason. The witches return to join in a dance and a satirical chorus before the scene changes.

Scene 2 is the Courtyard of Macbeth's castle where Lady Macbeth (Soprano) reads (parlando), with growing excitement, a letter from Macbeth giving an account of his strange encounter with the witches, their prophecies of his future greatness and the swift realisation of one of them. She launches into the vigorous apostrophe to her absent husband "*Vieni, t'affretta! accendere ti vo quel freddo core!*" ("I will chastise with the vigour of my tongue all that impedes thee from the golden round . . ."). Thus she reveals herself as the determined ambitious wife who drives her less resolute spouse on to greater things. Fate presents her with her opportunity as a Messenger enters to announce that King Duncan will pass that night in her house and she resolves upon his murder. In the fiendish cabaletta "*Or tutti sorgete, ministri infernali*" Lady Macbeth calls on the spirits of hell to aid her plan and to cloak the deed in darkness so that the "keen knife see not the wound it makes".

Macbeth now enters and between them in a few cryptic phrases the regicide is planned. Duncan (a silent part) with his suite pass through, followed by Lady Macbeth. After Macbeth's familiar soliloquy "*Is this a dagger that I see before me?*" ("*Mi si affaccia un pugnale?*") he is re-joined by his wife. Macbeth enters the King's chamber and stabs him to death. As in Shakespeare, however, the now terrified Macbeth shrinks from obeying his wife's command to return the dagger to the chamber and incriminate the grooms by smearing them with the old man's blood. It is Lady Macbeth herself who carries out this macabre act. Verdi required this duet to be sung "*sotto voce e cupo*" — in a suppressed and veiled tone to convey the tension of the scene.

At the sound of repeated knockings at the portal, Lady Macbeth drags her husband away to their own apartments just before Macduff (Tenor) and Banquo enter and go in search of the King. On the discovery of the murder an exciting ensemble (with chorus) ensues in which the several elements express their varying emotions the King's murder has evoked.

ACT II

Scene 1 : In a hall in the Castle, Macbeth broods over the witches' words to Banquo — "No King, but father of Kings". Lady Macbeth re-assures him that by his flight to England Malcolm, Duncan's son, has incriminated himself and left the field to Macbeth. She bids him take courage and forget the past: "What's done, cannot be undone". But they see Banquo and Fleance, his son, as a threat to their position and decide that both must be killed. When she is alone, Lady Macbeth, in the magnificent aria "*La luce langue*", reflects gloomily for a moment on the path of crime they have chosen but passes quickly to exult in the prospects of her royal state.

Scene 2 is in the park of the Castle where Macbeth's hired assassins lie in wait to kill Banquo and his son. The prospective victims enter and Banquo in the aria "*Studia il passo, mio figlio*" tells his son of his premonitions of danger. The assassins kill Banquo but Fleance escapes.

Scene 3 reveals a banquet scene of somewhat enforced gaiety. Macbeth is hailed as King by his lieges and at his desire Lady Macbeth sings a toast to the guests in the flamboyant brindisi, "*Si colmi il calice di vino eletto*". One of the assassins calls Macbeth aside to report the killing of Banquo and the escape of Fleance. Returning to his guests Macbeth laments the absence from the feast of Banquo "that valiant man" whose vacant place at the table he will, he says, occupy himself. But when he turns to the chair he finds it occupied by the blood-boltered ghost of the murdered man which is, however, invisible to the others. Macbeth is betrayed into a frenzied

denial of his guilt, "Thou canst not say I did it. Never shake thy gory locks at me!". He regains composure somewhat under the contempt of his wife's tongue but Lady Macbeth's efforts to distract the guests are of small avail. The assembly breaks up as in a most effective chorus the guests express their dark suspicions — "This land has become a den of criminals." Macbeth decides to seek out the witches and learn more of the future from them.

ACT III

We meet the witches once more on their heath. At Macbeth's demands to know his destiny, the witches' incantations conjure up a series of apparitions to a background of atmospheric music. The helmeted head of a warrior bids Macbeth beware of Macduff. Then the ghost of a bloody child bids him "Be bloody, bold and resolute; laugh to scorn the power of man, for none of woman born can harm Macbeth!". Another tells him that he has nought to fear until "great Birnam Wood to high Dunsinane hill shall come against him". Macbeth's rising spirits are, however, soon quenched. He falls into a state of terror and swoons away at the final vision of a succession of eight Kings all resembling Banquo and of Banquo himself who shows Macbeth in a mirror the long line of Kings — Banquo's descendants — that will follow.

Lady Macbeth coming in searching of her husband is told of his visions. Once again she screws up his failing courage. In a vigorous duet they resolve that Macduff and all Banquo's issue must be eliminated.

ACT IV

Scene 1 is a deserted place on the Scottish border near Birnam Wood where fugitives from the tyranny of Macbeth's rule bewail the plight of their native Scotland. Their moving chorus "*Patria oppressa! il dolce nome*" is strongly reminiscent of that other chorus from *Nabucco* from which it derives both musically and in patriotic feeling. It is followed by the only tenor aria on the entire opera — Macduff's beautiful "*Ah! la paterna mano*" where he mourns his dead wife and children, Macbeth's victims, and his own helpless state as a fugitive. He swears vengeance on their murderer.

Malcolm, son of Duncan, enters at the head of a troop of English soldiers who are marching against Macbeth. The fugitives join with them and each soldier is bidden to cut himself a branch from Birnam Wood to mask their advance on Macbeth's position. Malcolm and Macduff join in a warlike chorus.

Scene 2 in Macbeth's castle introduces the great musical moment of the opera — the sleep-walking scene. Although formally akin to the "mad scene" which was traditionally almost *de rigueur* in an earlier



Seekers of Perfection

Music like all other arts
has been progressive.

Common to all ages
and nations, it springs
from imagination, deep
sensitivity and a
constant seeking for
perfection. These are
the qualities necessary
in every great art.

They make living more
pleasant and people
more tolerant. In the
industrial world there
are those whose efforts
have also enriched our
civilisation, those who
are supplying the
power to help mankind.
Among these leading
organisations whose
efforts have richly
benefitted our world is



period of opera, Verdi's (and, of course, Shakespeare's) sleep-walking scene has a relevance and an authentic dramatic character. In it the soprano in traversing a whole gamut of emotions must employ tone qualities to match and cope with music ranging from C flat below to a high D flat on the last phrase, sung pianissimo and noted by Verdi *fil di voce*.

Lady Macbeth, her tough spirit broken, enters and setting down her lighted taper tries to wash imagined blood from her hands — "Out, out, damned spot!". "All the perfumes of Arabia will not sweeten this little hand, nor all great Neptune's ocean wash the blood from it." Then, to her spouse, as she relives the horror of the night of Duncan's murder — "Fie, my lord, fie! A soldier and afeared!" and finally, "To bed! To bed! — What's done cannot be undone"

as she fancies she hears again that fateful knocking on the door.

In the last scene nemesis overtakes Macbeth. Almost with indifference he receives the news of his wife's death and, still confident in the witches' deceptive prophecies, he prepares to face the coming assault of Malcolm and Macduff and their forces. Then Birnam Wood seems to close in upon him as the soldiers approach and his last hope fails when, confronted by Macduff, he learns from his adversary that he had not been born of woman but was "from his mother's womb untimely ripped".

Macduff strikes him down. The battle music is in the form of a fugue and the opera ends with a chorus of thanksgiving and of homage to Malcolm the lawful King of Scotland.



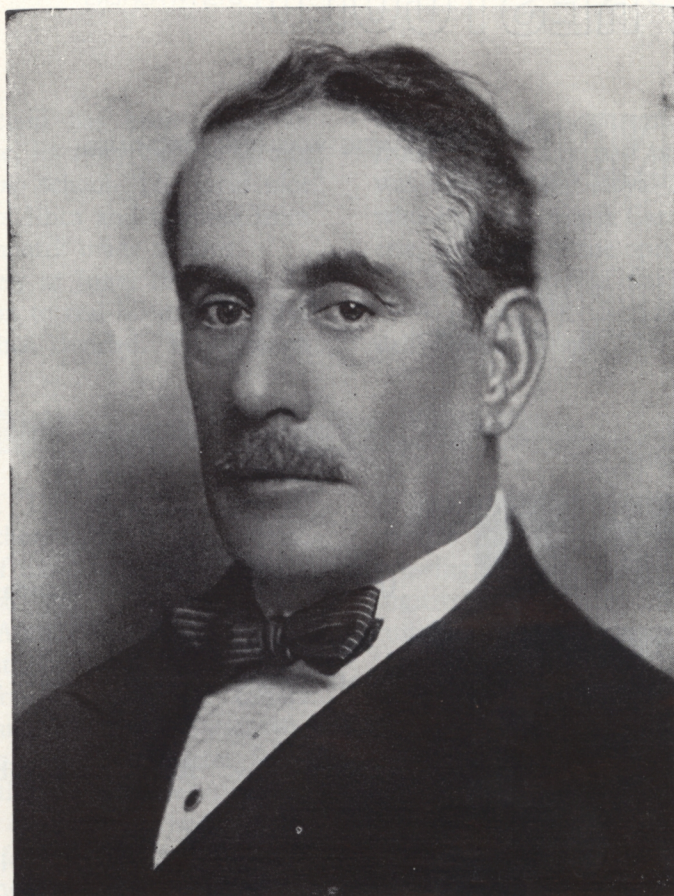
STEINWAY

We are honoured to represent the world-renowned Steinway pianos, and will be happy to supply full information on these superlative instruments.

SOLE IRISH AGENTS

McCULLOUGH'S

DAWSON STREET, DUBLIN 2



GIACOMO PUCCINI

1858-1924

AGA

COOKERS : OIL-FILLED ELECTRIC RADIATORS
GRAVITY FEED CENTRAL HEATING BOILERS

AGAMATIC

WATER HEATERS

PRESTCOLD

DISHWASHERS

BENDIX

AUTOMATIC WASHING MACHINES

SUNWAY

VENETIAN BLINDS



**MASSER
DOMESTIC
APPLIANCES
LIMITED**

Uncompromising quality standards . . .

outstanding design and finish . . . proved

dependability. All have contributed

over the years to the ever-growing

Masser reputation for the supply of

world-famous domestic appliances—a

reputation that remains unexcelled to-day

ANNESLEY WORKS, EAST WALL ROAD, DUBLIN, 3. TELEPHONE 79801

Proprietors: Masser-Waterford Ironfounders Ltd.

TOSCA

GIACOMO PUCCINI, 1858-1924

This melodrama of Puccini has been called an operatic thriller. At any rate, its story has the strong flavour of the Italian *verismo* school. The lurid plot was drawn by the librettists Illica and Giacosa from the Sardou play which Bernhardt made famous.

The time is given precisely as June, 1800, and the characters have some relation to real historical figures of the period. Italy was then divided. The French

under Napoleon occupied the North while Rome, from which they had only recently been dislodged, was held for the Royal House of Naples and Sicily whose Queen, Maria Carolina, sister of Marie Antoinette, is named in the opera but does not appear.

"Tosca" received its first production in January, 1900, at the old Costanzi Theatre (now the Teatro dell' Opera), Rome. The setting is Rome itself.

ACT I

With three tremendous chords from the orchestra, representing the brutality of the character of Scarpia, who dominates the opera, the curtain rises on Bernini's Church of Sant' Andrea della Valle, Rome. The chapel of the Attavanti family is on the right. A dishevelled figure enters hastily. It is Cesare Angelotti (bass), an important prisoner of State, who has just escaped from the prison of Castel Sant' Angelo. He searches for the key to the Attavanti chapel and finds it at the foot of a statue of the Madonna where it had been hidden for him by his sister, the Marchesa Attavanti. As he disappears inside the chapel the Sacristan (baritone), a comic figure, hobbles in. Noon strikes and as the Sacristan concludes his Angelus, Mario Cavaradossi (tenor), a painter and Tosca's lover, enters to resume his painting of the Madonna. It is a blonde Madonna whose colouring and features reproduce those of the Marchesa Attavanti whom the painter had observed while at her prayers in the chapel. Disregarding the mutterings of the Sacristan who is scandalised by the painter's irreverence, Cavaradossi sings the aria *Recondita armonia* as he muses on the contrast between the fair subject of his painting and the dark beauty of his beloved Floria Tosca.

When the Sacristan has left Angelotti emerges and asks the help of his friend and political sympathiser, Cavaradossi. Just then the voice of Tosca herself

is heard outside. As it grows more impatient, the painter hurries Angelotti back to his hiding place, pressing his own basket of food into the hungry fugitive's hand. When finally admitted Tosca is plainly ruffled by her lover's delay while the voices she has heard alert a suspicion that his companion may have been a lady — perhaps the Marchesa Attavanti whose features she suddenly recognises on the canvas. She makes quite a scene of jealousy and temper — Floria Tosca was not for nothing the great prima donna of her day — until mollified by Cavaradossi's endearments and the promise of an assignation at his villa that evening. (Duet — *Qual occhio al mondo*). She leaves the Church and Angelotti re-emerges. Cavaradossi directs him to his villa outside Rome where there is a dried-up well in the garden as a safe refuge should the place be searched. They exit hastily. The Sacristan enters, disappointed to find the painter gone and nobody to hear the great news — the (premature) report of Napoleon's defeat at Marengo — to celebrate which there is to be a *Te Deum* in the Church and a public holiday. Choristers and worshippers begin to assemble but all are visibly terrified by the sudden appearance (announced by the three great chords with which the opera opened) of Baron Scarpia (baritone), the dreaded Chief of the Roman police. He and his bailiffs have traced Angelotti to the Church. A search of the Attavanti Chapel yields a fan bearing the Attavanti crest and an empty lunch basket. The

JURY'S NEW EXTENSION

AIR CONDITIONED THROUGHOUT

100 ADDITIONAL BEDROOMS

Luxuriously appointed.
Bathroom and Shower.
Phone and Radio. Tape
Music and Television. Air
Conditioning. Sound-
proofing (sleep as soundly
in the heart of Dublin
as you would in the depths
of the country).

2 MAGNIFICENT BALLROOMS

One of these superb
Ballrooms has been
designed especially for the
Younger Set and its
festivities.

ROOF TOP GARDENS

A refreshing retreat in
which to take the air and
relax high above the
hurly-burly of the city.

JURY'S HOTEL

COLLEGE GREEN

Telephone : 79811 (10 Lines).

Telegrams : Jury's, Dublin.

Grade 'A' Hotel. Officially Appointed.
R.I.A.C. and A.A.

Sacristan admits the latter to be Cavaradossi's and that, though the basket is empty now, the painter had said that he would eat nothing that day. Scarpia at once connects Cavaradossi with the prisoner's escape. When Tosca re-appears, Scarpia hopes by working on her jealousy to discover from her something of the painter's movements. With the evidence of the crested fan which he pretends to have found beside the painter's easel, Scarpia suggests to Tosca (already disconcerted by finding the painter gone and his work abandoned) that her lover has met the Marchesa Attavanti in the Church and has already taken her to the villa. This provokes a violent outburst from Tosca. As she leaves Scarpia orders that she be followed.

The ritual of the *Te Deum* of Thanksgiving begins with tolling of bells and booming of canon. A Cardinal officiates. Against the swelling music of the sacred words, the voice of Scarpia is heard in unholy counterpoint as he declares himself ready to renounce his hopes of heaven if he could send Cavaradossi to his death and have Tosca for himself.

ACT II

In the Farnese Palace in Rome Scarpia sups and muses with relish on his hoped-for conquest of Tosca whose voice reaches him from the Queen's apartments in the music of the Cantata celebrating the victory. Spoletta (tenor), a police agent, reports that a search of Cavaradossi's villa yielded no trace of Angelotti. The painter has, however, been held and Scarpia orders him to be brought in for questioning. Cavaradossi tells nothing. Tosca has also been summoned by Scarpia and arrives as her lover is sent for further interrogation under torture in an adjoining room. Unnerved by Scarpia's relentless pressure and by the cries of her lover from the torture room, Tosca breaks down and betrays the secret of Angelotti's hide-out — *Nel poggio nel giardino* — "In the well in the garden." By telling Scarpia what he wants to know, she also incriminates her lover for abetting the prisoner's escape for which death is the penalty.

When the painter is brought in again — now limp and bleeding — he only upbraids Tosca for her betrayal and openly exults ("*Vittoria!*") when Spoletta brings the news that Napoleon had triumphed and not been defeated at Marengo. His words seal his fate and he is dragged away.

Scarpia now resumes his game of cat-and-mouse with Tosca. Blandly he makes his offer — she can save her Cavaradossi by surrendering to himself. Tosca's despair and revulsion at the infamous proposal are expressed in the aria — possibly the most beautiful in modern Italian opera — *Vissi d'arte, vissi d'amore*. In this so-called "Prayer" Tosca asks why she, who had lived only for love and for music and had harmed

no living soul should be abandoned by Heaven to grief and shame like this.

Scarpia awaits her answer. Acquiescence is finally wrung from her as the executioner's drums are heard outside and Spoletta awaits Scarpia's orders for the disposal of the painter. But Tosca makes a condition — she must have safe-conducts across the frontier for both herself and Cavaradossi. Almost too readily Scarpia agrees and in her hearing instructs Spoletta that while the painter's execution must go through, it will be a "simulated" one — "as we did in the Palmieri case." While Scarpia writes the passports Tosca, leaning for support against the supper table, sees her opportunity. Grasping a knife from the table she is ready for Scarpia when he approaches her and plunges it into his heart. She watches his death struggles without remorse — "Die . . . and may thy soul be damned!" Only when at last he is still does she relent and cry: "Now could I forgive him." After prising the safe-conduct from the stiffening fingers, Tosca pauses for a moment to reflect that before this man whom she has killed all Rome had trembled — *Davanti a lui tremava tutta Roma!*"

With a macabre touch of theatre — Floria Tosca was an actress — she carries two lighted candles from the supper table and places them beside the corpse and then a crucifix on his breast before stealing from the room.

ACT III

Before daylight on the battlements of the Castel Sant' Angelo. The sound of sheep bells and the song of a shepherd boy are heard as he drives his flock to graze. The bells of Rome herald the dawn which will reveal the Eternal City and St. Peter's in the distance. Introduced by a long orchestral passage we now reach the famous aria — "*E lucevan le stelle*" — as Cavaradossi awaiting his execution writes his farewell to Floria Tosca. As it ends Floria herself hurries joyfully in. There ensues an ecstatic duet beginning with her dramatic description of her killing of Scarpia and of how she has won freedom for both of them. He kisses the soft hands ("*O dolci mani!*") that she had stained with blood for him. Then hastily she coaches Cavaradossi for his rôle in the "simulated" execution that must take place. Fretfully she waits as the firing squad takes its position and the shots ring out. Cavaradossi falls. When the soldiers have marched away she gives the signal to rise. But there is no response. The bullets were real and Cavaradossi is dead. Scarpia has cheated to the last. Scarpia's murder has now been discovered and Spoletta and others rush in to take Tosca. Evading them she runs to the ramparts and with the words "*O Scarpia, avanti a Dio!*" — ("Scarpia, we meet before God!"), Floria Tosca flings herself from the high parapet to death below.

AÏDA

GIUSEPPE VERDI, 1813-1901

Aida was commissioned by the Khedive of Egypt for the Opera House, Cairo, where it was first performed in December, 1871. The composer was then in his late fifties. *Aida* was to be followed after long intervals by *Otello* and *Falstaff*. These three belong to Verdi's greatest period and represent the full

maturity of his genius and experience. The "scenario" for *Aida* and the authentic local colour were furnished by the French Egyptologist, Mariette Bey. Verdi and Camille du Locle together worked on the original libretto, which was in French. The final version in Italian was produced by Antonio Ghislanzoni.

ACT I

After the brief subdued prelude a hall in the palace of Memphis is disclosed. Radames (Tenor), Captain of the Guard, is told by Ramphis (Bass), High Priest of Egypt, of the rumoured invasion by the Ethiopians of the sacred soil of Egypt and that the oracle of Isis has already named the Egyptian Commander. Radames, in the aria *Celeste Aida*, wishes that he might be the chosen warrior so that by his victories he might win Aïda and free her from slavery. It is not known in Egypt that Aïda, favourite slave of Amneris, is the captive daughter of the Ethiopian King, Amonasro. Amneris (Mezzo-soprano), daughter of the King of Egypt, enters, soon followed by Aïda (Soprano). Amneris is tormented in her secret love for Radames by suspicions that he, instead, is in love with Aïda — suspicions which are strengthened by the glances she sees exchanged between the two. Masking her anger, Amneris, affects sympathy and friendship for Aïda. News of the Ethiopian invasion, (led by Amonasro) is confirmed by a Messenger (Tenor). The King (Bass) proclaims Radames to be the leader chosen by Isis. To the strains of a solemn march all repair to the Temple for Radames' investiture. Aïda, alone, re-echoes the cry *Ritorna vincitor* ("Return victorious") and her succeeding aria is the distraught expression of the conflict within her — love for Radames, the Egyptian, warring with the love for her father, brothers and fellow countrymen who will be his opponents in the coming battle.

The scene moves to the Temple of Vulcan where with ceremonial chant and ritual dance Radames is solemnly invested as commander while victory for the Egyptian army is implored of the deity Phtha.

Sixty-Eight

ACT II

Victory is to the Egyptians, and Amneris, in her apartment in the palace at Thebes, is being arrayed by her slaves for the ceremonial reception of the triumphant army and its leader. African slave boys dance before her. Only Aïda is still unaware of the victory and Amneris decides that the moment has come to probe her heart. Craftily she lies that the Egyptians have been routed and that Radames is dead. From Aïda's despair at this cruel news and her great cry of joy when Amneris tells her of the deception, Amneris learns what she has dreaded to know. In a frenzy of rage and jealousy she taunts the unhappy Aïda with her servitude. As the slave that she is, Aïda shall attend her, Amneris, the daughter of the Pharaohs, when from her throne beside the King she places the laurels of victory on Radames' brow.

The "Triumph Scene" that ensues is one of the most spectacular in opera, engaging the full technical and musical resources of the theatre. At the gates of Thebes Radames and his soldiers are received in splendour. Radames is invited by the King to ask what favour he pleases. He first asks that the captives be brought in. Amongst them is Amonasro (Baritone), disguised, who admits only to be an officer and Aïda's father. Amonasro, King of Ethiopia, he says, fell in the battle. Radames' petition is that the captives be released. At the demand of Ramphis and the priests, however, Amonasro and Aïda are held as hostages. Finally, on the saviour of his country the King bestows the hand of Amneris — together one day they shall rule Egypt. With Amneris exulting over her unhappy rival and with demonstrations of

popular joy (Chorus : *Gloria all' Egitto*) the curtain falls.

ACT III

A moonlit scene by the banks of the Nile. Amneris passes on her way to spend the vigil of her marriage in the Temple of Isis. Aïda steals in for a last meeting with Radames before she seeks peace and oblivion beneath the waters of the Nile. The aria *O patria mia* is a sad farewell to the fatherland she shall never see again. (Note the nostalgic effect created by oboe, clarinets and bassoon.) Amonasro joins her and in their exceedingly dramatic duet unfolds a stratagem of escape, of turning defeat into victory and of restoring Radames to Aïda. If she would entice Radames to fly with her and learn from him which mountain pass the Egyptians will use to march against the resurgent Ethiopians then victory would be assured. Aïda recoils from the suggestion but consents at last when Amonasro furiously rejects her — “You are not my daughter, you are but a slave to the Egyptians!” Radames, seduced by his passion for Aïda, falls into the snare. Unguardedly he names the secret route of the Egyptian forces. At his words “the gorge of Napata” the listening Amonasro reveals both himself and his true status. From the temple Amneris and the High Priest too have overheard. The Guard is alerted. Amonasro and Aïda disappear into the darkness. Radames, accused of treason, surrenders his sword to the High Priest.

ACT IV


In a sombre hall of the palace Amneris awaits the passage of Radames to trial for high treason. This scene is dominated by Amneris. Agonised by remorse at the destruction her jealous rage has brought on Radames, she implores him to defend himself at the trial and in return for his love she will contrive his pardon. But Radames believes that Aïda is dead and would welcome death himself to expiate his crime. It makes no difference that Amneris admits Aïda to be still alive. Silent before his judges, Radames is sentenced to be buried alive. Vainly Amneris inveighs against the priests (*Empia razza*) and the close of the scene leaves her alone and desolate. The music of this scene demands great singing from the mezzo-soprano.

The last scene is a divided one. Above is the Temple of Vulcan; below the dark vault where Radames has been entombed. From the shades behind him a form emerges — Aïda, who has concealed herself there in order to die along with him. Together they sing their ecstatic farewell to earth in the duet *O terra addio* which fades upon the muted ethereal strings of the orchestra and the broken words of Amneris praying that Isis may grant peace to her beloved.

Irish Mist

Ireland's Legendary Liqueur

a captivating taste experience



SOLE AGENTS IN IRELAND

D. E. WILLIAMS LTD.,
TULLAMORE AND DUBLIN

SOLE AGENTS IN GREAT BRITAIN

GRIERSON, OLDHAM & ADAMS LTD.,
25 HAYMARKET,
LONDON, S.W.1.

AN INTERNATIONAL MUSIC CONTEST

VERCELLI, 1962



Since the last war International Music Contests, like Music and other Festivals, have proliferated. The calendar of the Fédération des Concours Internationaux (Geneva) for 1962-63 listed no fewer than 14 major contests, including those held in Barcelona, Toulouse, Naples, Prague, Munich, Brussels, Geneva itself and Vercelli.

The Concorso Internazionale di Musica e Danza "G. B. Viotti" takes place annually in October in the pleasant Piedmontese city of Vercelli (population 45,000), provincial capital of the vast agricultural and rice-growing plain which is bounded on the north by the foothills of the Alps rising to the Monte Rosa massif and on the south by the river Po. Vercelli was the Wer-Celt of the Celtic Gauls, who founded it in 900 B.C., and the Vercellae of the Romans. In its churches, palaces, art gallery and museum, Vercelli preserves many monuments of its cultural history. Musically, its highest claim to fame is as the birthplace of Giovanni Battista Viotti "the father of modern violin technique" and composer of many fine pieces for that instrument who was born there in 1753.

During a casual visit to Vercelli last year for the short summer season of opera at the Civic Theatre, I found that the name of the Dublin Grand Opera Society and its work for Italian opera were well known to the organisers of the opera season, the Società del Quartetto, to its Director, Commendatore Dr. Joseph Robbone and to the artists, several of whom had appeared in the D.G.O.S. Seasons in Dublin. After a gala performance of *Un Ballo in Maschera* (with Tagliavini, Protti, Lucia Danieli, conductor Franco Patanè) during which the "Viotti D'Oro" — a sort of operatic "Oscar" — was presented to the famous tenor, Ferruccio Tagliavini, I received an invitation from Dr. Robbone to return to Vercelli that Autumn for the 13th International Music Contest in the role of the "informed dilettante" or non-professional type of member usually included in the Jury.

The Vercelli Contest or, to give it its full title, the Concorso Internazionale di Musica e Danza "Gian Battista Viotti", embraces opera singing, dance, pianoforte and composition. It is sponsored by the City of Vercelli, organised by the Società del Quartetto



THE DAWN OF THE CLASSICS

THE GUINEAS

Newmarket, the home of the Guineas, first run in 1804, may truly be called the classic ground of racing. It is the professional man's course, and until comparatively recently, was devoid of the inevitable trimmings of other great race courses. There was no grand stand, no crowd, no booth or side show and no fixed winning post, the distance to be run in any race being determined by the Judge's Chair being wheeled about from point to point on the course. Newmarket's celebrity was established by James I. Later, according to a persistent legend, horses which had been cast up on the coast of Galloway from the wreck of the Spanish Armada were brought to Newmarket where their swiftness was favourably noticed. After a decline in popularity Newmarket again blossomed in the time of Charles II since when it has never lost its place. In 1750 Newmarket was the birth place of the famous Jockey Club, which later was to infuse some law and order into the appallingly lax standards of that time. Many of its earlier innovations are still with us; parading in the paddock, the number board with the names and numbers of the jockeys, and the banning of the use of drugs.

HOSPITALS' TRUST (1940) LIMITED
BALLSBRIDGE, DUBLIN, 4

EVERY FIRST PRIZE

£50,000

TICKETS £1 EACH

3 SWEEPS
ANNUALLY

GRAND NATIONAL
IRISH SWEEPS DERBY
CAMBRIDGESHIRE

In the Irish Sweeps Derby 1962 there were 26 prizes each of £50,000, 26 prizes each of £20,000, 26 prizes each of £10,000 and numerous other prizes.

TICKETS ARE OBTAINABLE FROM ANY HOTEL OR NEWSAGENT IN IRELAND

V.S.O.P.

*what
do these famous letters
mean?*

The Hennessy family in Cognac say that when they first used symbols such as V.S.O.P. and X.O., as well as the famous ★ markings, these were chalked on the hogsheads of brandy by the blender as his personal guide to the brandy's maturity. V.S.O.P. probably meant 'Very Special Old Pale'. But the label 'V.S.O.P.' means nothing unless coupled with the name of a shipper WHOSE STOCKS ARE GOOD ENOUGH, LARGE ENOUGH AND OLD ENOUGH TO ENSURE CONTINUITY OF QUALITY AND AGE.



HENNESSY

V.S.O.P.—X.O.—EXTRA

and financed both by the Municipality and the Provincial Administration, as well as by the Chamber of Commerce, Industry and Agriculture, the provincial Tourist Board and by some of the local banks. Valuable money prizes totalling 5 million lire and other distinctions are awarded annually. Also, the organisers foster the careers of its prizewinners or "laureati" by giving them contracts in the opera tournees in Italy and abroad of the Opera Stabile di Vercelli. This organisation is associated with the Liceo "G. B. Viotti" which includes perfection courses in opera in its curriculum. Prize winners are also assisted in obtaining engagements in leading Italian and foreign opera houses. (The baritone Gianni Maffeo who is to make his Dublin début in the current Festival of Italian Opera is an alumnus of the Liceo.)

Prominent among rising international opera stars who are Vercelli "laureati" are Renata Ongaro, Ferruccio Mazzoli, Piero Cappuccilli and Salvatore Gioia, who have appeared with the D.G.O.S., and Luciano Saldari and Mirella Freni of last year's Wexford *Puritani*. Other "names" are Ivo Vinco and Luigi Alva of the Scala and the N.Y. Metropolitan artists Grace Hoffman, Bonaldo Giaiotti, Raina Kabaiwanska and the negro tenor George Shirley. The early careers of these and other artists too numerous to mention must have been greatly helped in their first steps to fame by the recognition received at Vercelli.

On returning duly to Vercelli in October last, I found that my professional colleagues of the Jury (besides Dr. Robbone) were to be Mme. Zita Fumagalli, a former prima donna of the Scala in the Toscanini régime and now Professor of Singing at the Liceo, Mme. Carolina Segrera Holden of New York, also a former prima donna and now associated with the American Opera Auditions group; Maestro Ettore Campogalliani, one of Italy's most successful teachers of singing, Arturo Barosi, the Milan impresario, and Maestro Zanni of the music publishing house of Sonzogno. The Chairman was Giulio Confalonieri, eminent Italian composer, musicologist and critic.

The Jury's assignment was no easy one. Candidates were 53 in number and all of them had reached fairly advanced stages in their musical training in Italy and elsewhere. A few had already begun their singing careers. Styles of singing and interpretation were as diverse as their nationalities which included most of the European countries this side of the Curtain (but not, alas, Ireland) and a few beyond it. Australia and Japan, Africa North and South, Cuba, the Near East and both Americas were represented. Candidates were required to have prepared five opera arias of their own choice as test pieces. Official accompanists were provided.

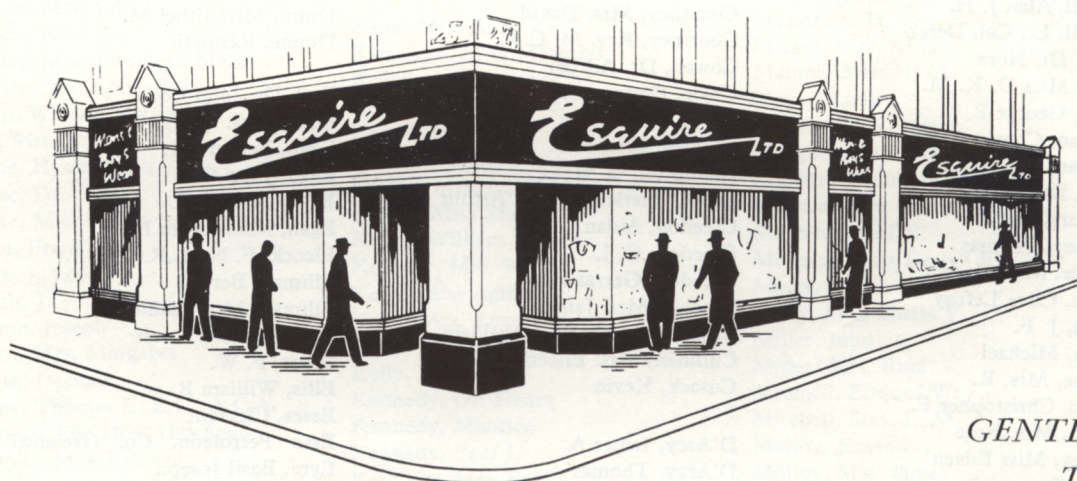
The auditions were held in the Civic Theatre with the Jury accommodated in the large centre box in the main tier. At the first elimination round competitors (known to the Jury at that stage by numbers only) were free to sing any two of their test pieces. Twenty-seven of the 53 survived the first day. On the second day the serious business of the Contest commenced. This time each contestant was assigned for performance two of his own chosen pieces. Each Jury member was required to express his verdict on the contestant by means of marks up to a maximum of 10. Twelve of the 27 survived the second eliminatory test. They included 4 Sopranos (3 Italian, 1 Japanese), 1 Mezzo (Italian), 4 Tenors (an Italian, an American Negro, a Japanese and a Spaniard), 2 Baritones (both Italian) and 1 Bass, a Cuban.

At the final round which was on the evening of the third day a fairly large audience was present and free to mark appreciation of the contestants' efforts by applause. The actual auditions were finished by 11 p.m. and, to quote from the official report of the Contest, the Jury "concluded its labours at 1.15 a.m. on Sunday, the 7th October, 1962", when the results were announced by Maestro Confalonieri on the theatre's loud speaker system to the waiting candidates and their friends. Vercelli is jealous of its standards and its First Prizes are not freely conceded. At the 1962 Competition no competitor in either the Men's

or the Woman's section was held to have displayed the high vocal, musical and interpretative standards and the preparation demanded for the award of a First Prize. The Second Prize, and the Gold Medal of the Rotary Club of Vercelli, went to Benito di Bello, a young Sicilian Baritone who showed great natural gifts and who in order to compete had obtained leave of absence from his compulsory military service. In the Women's Section, the specially increased Second Prize was divided between Giovanna Vighi (Italian Mezzo) and the Sopranos Atsuko Azuma (Japan) and Milena di Giuseppantonio and Adelina Romano, both Italian. The last-mentioned, the prima inter pares and the possessor of a dramatic soprano of the finest quality, should, if she fulfils her present promise, achieve renown as a true Verdi soprano, a type of voice that is rare today.

The Prizewinners Concert followed on Sunday night. On Monday the aspiring opera singers dispersed leaving the field to the 83 contestants in the pianoforte section which occupied most of the following week. To have been a member of the Jury for this noted international opera singing contest was an interesting and instructive, if strenuous, experience as well as a privilege for which the writer is grateful to the Società del Quartetto of Vercelli.

J. F. MacINERNEY.



GENTLEMEN'S
TAILORS

Esquire LTD

27 SOUTH GREAT GEORGE'S STREET, DUBLIN

Phone : 74508

The Patron Members

H.E. EAMON DE VALÉRA, PRESIDENT OF IRELAND

Chairman of Patron Members' Committee :
DON FERDINANDO d'ARDIA CARACCIOLLO
dei Principi di Corsi

Alton, Dr. Bryan G.	Caracciolo, Prince Ferdinando d'Ardia	Diamond, Miss Cynthia
Alwright, Mrs. Eileen	Caracciolo, Princess Mary d'Ardia	Digby, J. P.
Andrews, Miss Brigid	Carrigan, Mrs. Conor	Digby, L. Dillon, M.D.
Ansley, George	Carroll, Miss Dorothy	Dillon, Aidan L., A.C.A.
Archer, Mrs. Frances Charlotte	Carroll, Dr. Eileen Clare	Dockrell, Maurice E., T.D.
Austin, Mrs. Margaret Aideen	Carroll, Dr. Norah Angela	Donnelly, Thomas F., B.L.
Bamford, Mrs. M. G.	Chadwick, T.	Donlon, Phelim
Barber, Mrs. Emily M.	Chance, Leslie	Donnelly, Frank
Barnes, Colm	Charlemont, Vicomtesse	Donoughmore, The Countess of
Barnes, Mrs. Rory	Christmas, Mr. Harry D.	Donovan, Desmond
Batten, Mrs. Hope	Chubb, Mr. M. G.	Dooley, Charles
Bayne, Dr. K.	Clarke, Edward T.	Dooley, Mrs. Margaret M.
Beamish, Nigel R.	Clarke, Mrs. Emily	Doran, Miss Joan
Beatty, Desmond	Clarke, Dr. James J.	Doran, Thomas
Beatty, Eric Desmond James	Clarke, John Newman	Douglas, Harold J.
Beit, Sir Alfred, Bart.	Clarke-Stanley, Brigadier Arthur C. L.	Dowling, C. F.
Beit, Lady	Cleeve, Mrs. H. J.	Dowling, W.
Bennett, Douglas G.	Clerkin, H. P.	Downes, Mrs. V.
Bernstein, N.	Comerford, Henry J.	Downes, Desmond V.
Besson, Kenneth	Collins, Mrs. Basil	Doyle, Aidan R.
Bewley, Dr. Geoffrey	Connolly, Joseph A.	Doyle, Thomas A., S.C.
Blackburne, Miss Amabel	Conroy, Dr. J. P.	Doyle, Mrs. Leigh Christine
Blayney, Dr. A. MacA.	Coolican, Miss Frances Attracta	Doyle, Vincent, M.D.
Bolger, Capt. J.	Copperman, Gershon	Duff, Francis A., F.R.C.S.I.
Bolger, Patrick A.	Corballis, J. J.	Duff, Noel
Bolger, Mrs. Patrick A.	Corish, Brendan, T.D.	Duffy, George
Booth, Joseph	Costello, Gerald P., M.D.	Duffy, Miss Lucie M.
Bowe, Mrs. Clotilde	Costello, John A., S.C., T.D.	Duggan, Mrs. Carmel
Boydell, Alan J. H.	Costelloe, Mrs. William J.	Dundon, Dr. Sheamus
Boydell, Lt. Col. Derek	Courtney, Mrs. David	Dunn, Miss Ethel M.
Boyer, Dr. Nora	Courtney, Rev. M. C. C.	Dunne, Kenneth
Boyle, Miss D. K. M.	Cowan, Dr. Adrian	
Brady, George E.	Coyle, Dermot C.	Earl, Dr. John Cecil
Brennan, Charles J.	Coyle, P.	Edge, Mrs. Louis
Brennan, Dr. Philip	Craigien, Eric, I. B.	Egan, Bernard X.
Breen, Dr. Thomas	Crampton, G. H. C.	Egan, John G.
Bridburg, Harry	Crick, Charles William Arthur	Egan, Mrs. H. L.
Brindley, Thomas	Creedon, Aidan	Egan, Miss Laura F.
Broodie, Miss Harriet	Creedon, C. J.	Elcock, F. N., L.R.C.P.S.I.
Brooks, Clive Lefroy	Creedon, Gerrard A.	Elliman, Bert
Brown, J. F.	Crosbie, Mrs. James	Elliman, Mrs. Elaine
Brown, Michael	Crux, Fernando de Magalhaes	Elliman, Mrs. Louis
Browne, Mrs. R.	Cullinan, Mrs. Eileen S.	Elliot, F. W.
Bruton, Christopher F.	Cusack, Kevin	Ellis, William R.
Bruton, Mrs. Rose		Esses, Clement
Buckley, Miss Eileen	D'Arcy, James A.	Esso Petroleum Co. (Ireland) Ltd.
Burke, Eamon	D'Arcy, Thomas	Eyre, Basil Joseph
Burke, Kevin	Davidson, Miss Jennifer	
Butler, Mrs. A. L.	Davidson, Norris	Fagan, Patrick
Butler, Col. Bradford Jr.	Davis, Harold, M.A.	Fagan, Mrs. John
Butler, Mrs. Bradford	Davitt, Mr. Justice Cahir	Fannin, Miss Sylvia
Byrne, Mrs. Louis M.	Davitt, Robert E., M.D.	Farrell, Mrs. Frances C.
	Delany, Miss C.	Farrell, Mrs. Sylvia
	Dempsey, J. F.	Farrell, Thomas R.
Cahill, Miss Maureen	de Souza, Mrs. Aida Maria	Farrington, Dr. A.
Callan, Miss Margaret	de Valera, His Excellency Eamon	Feldman, Karl
Caltex (Ireland) Ltd.	de Valera, Eamon, M.D.	Fennessy, Desmond Bernard J.
Candy, Mrs. D.	De Valera, Professor Ruaidhri	Ferguson, Mrs. J. D.
Cant, R. L., B.A., B.A.I.	Devlin, Michael	Fetherstonhaugh, Miss S.
Cantan, Mrs. Una K.		

Finlay, Thomas F.
 French O'Carroll, Dr. Michael
 Finlay, William D., S.C.
 Fitzgerald, Mrs. J.
 Fitzgerald, Mrs. Patricia
 Fitzgerald, William P.
 FitzGerald, Desmond, B.Arch.
 FitzGerald, E. P.
 FitzPatrick, John P.
 Fitzpatrick, Albert J.
 Fitzgerald, Patrick
 Fleming, Edmond D.
 Fleming, Mrs. Elizabeth
 Flood, Donal F.
 Flynn, Miss Bridget
 Foley, Mrs. Mary F.
 Fox, F. J.
 Fox, John Prideaux
 French, Lt. Col. George, A., O.B.E.
 Fyans, Thomas P.

Galpin, Edward T.
 Galway-Greer, Miss Betty
 Ganly, Mrs. Arthur
 Garland, Thomas
 Garland, E. W.
 Garland, J. Noel
 Garvey, D. J.
 Gay, Alan, Esq.
 Gaynor, Mrs. J. K.
 Gaynor, Peter J.
 Gemmell, Hugh
 Geoghegan, Patrick J.
 Gerlini, Professor Elsa
 Gilbert, Gerald
 Gill, William J.
 Gilmore, Mrs. Mary
 Glass, Malcolm
 Gleeson, Mrs. John
 Gleeson, Noel E.
 Gogarty, Miss Elizabeth Mary
 Gonzales, Dr. Louis B.
 Gossip, William Hatfield
 Gray, Miss Joan
 Greene, Hyman, Esq.
 Greene, Dr. Mary
 Greene, Miss Norah
 Griffin, Frank, B.L.
 Griffin, J. Leo
 Griffith, J.
 Groome, Joseph
 Guerin, Mrs. Margaret
 Guinan, Dermot
 Guiney, Thomas J., B.L., A.C.A.
 Guinness, The Hon. Desmond
 Guinness, Mrs. Richard

Hackett, Miss Elizabeth M.
 Hall, Major C. C.
 Hamilton, B., Esq.
 Hanly, Daithi, B.Arch., F.R.I.B.A.
 Hanratty, Bernard Vincent
 Hanson, Mrs. William
 Harbison, Mrs. Sheelagh
 Hardy, Francis
 Hardy, Patrick J.
 Harrington, Mrs. Emma
 Harrington, M. J.
 Haughey, Charles J.

Hazleton, Mrs. Margaret
 Heagney, Miss Ena
 Healy, Senator A. A.
 Healy, Mrs. M.
 Healy, Miss Rosaleen
 Hely Hutchinson, The Hon. Mark
 Henchy, Mr. Justice Seamus
 Henderson, J. S., Esq.
 Hennessy, Miss Joan M.
 Herlihy, Miss Aine
 Hickey, John J.
 Higgins, J. G.
 Hirsch, Robert
 Hodgkinson, Mrs. Fred
 Hogan, J. C.
 Hogan, Thomas L.
 Holfeld, Mrs. E.
 Holfeld, H. R.
 Honohan, William A., M.A., F.I.A.
 Hopper, Michael
 Horsman, Henry F.
 Howlin, Philip M.
 Hughes, Dr. Anthony
 Hughes, Felix, P.C.
 Hughes, Miss Nuala Anne
 Hughes, W. J.
 Hunt, John
 Hunt, Dermot P.
 Hederman-O'Brien, Mrs. Miriam

Irish Shell Ltd.
 Irvine, Mrs. T. W. Westropp

Jackson, Mrs. Elizabeth
 Jennings, Dr. P. C.
 Jessop, Mrs. W. J. E.
 Johnson, Harold C.
 Johnston, Robert W. R.

Kane, Mrs. Anne
 Kavanagh, Miss Margaret
 Kavanagh, Montague
 Kearney, P.
 Kearns, Peter
 Kearon, K. R.
 Keelan, Mrs. A., M.D.
 Kehily, Miss Sheila
 Kehoe, William Patrick
 Kelleher, Mrs. K. D.
 Kelly, Miss Agnes
 Kelly, Mrs. Angela M.
 Kelly, E. V., M.R.C.V.S.
 Kelly, Patrick J.
 Kennedy, Dr. Henry
 Kennedy, Maurice
 Kennedy, Paul J.
 Kennedy, Mrs. Paul J.
 Kenny, Liam
 Kenny, Miss Maura
 Kenny, Maurice J.
 Keohane, Mrs. Alice
 Kidney, Dr. William
 Killanin, Lady
 King-Harman, Miss A. S.
 Kinlen, Dermot P., B.A., B.L.
 Kirwan, Valentine E.
 Kneeshaw, Miss Margaret
 Lamb, Wilfred H.

Lane, John
 Langan, J. T.
 Larchet, J. H., F.R.I.A.M.
 Larsen, A. Gunnar
 Lavery, The Hon. Mr. Justice
 Lavin, Mary
 Lawlor, Dermot C.
 Lemass, Mrs. Sean
 Lemass, William J.
 Lenehan, Thomas C.
 Leonard, Mrs. Rosemary
 Leydon, John
 Lidstone, Dr. Charles J.
 Lipson, Mrs. Stephanie
 Kaye, Lady Lister
 Liston, T. K., S.C.
 Lockhart, Mrs. Beatrix
 Lockhart, Major W. A. J.
 Lorigan, Miss Rita
 Lovatt-Dolan, John H. G., B.L.
 Love, Clayton
 Lowe, John
 Lyle, James Arthur
 Lynch, Denis J.
 Lynch, John M., T.D.
 Lyons, John G.

Maher, Edward J.
 Maher, Mrs. Muriel M.
 Mahony, T.
 Malacrida, The Marchese
 Mallaghan, Miss Carmel
 Malley, Dr. L. Kevin
 Malone, John P., M.A.
 Mangan, George A.
 Mansfield, Mrs. B. Stuart
 Martin, Eamon
 Martin, Joseph L.
 Masser, A. H.
 Masser, Mrs. A. H.
 Maume, Miss H. M.
 Mayer, Lady
 Mayer, Sir. Robert
 Meagher, Dr. Declan
 Meehan, William F.
 Meenan, Mrs. Patrick N.
 Mercer, James N.
 Metcalfe, Miss Evelyn F.
 Micks, E. C.
 Miley, Miss Sheila V.
 Miller, John
 Miller, Mrs. Rina
 Mitchell, Edward W.
 Mitchell, Mrs. L. M.
 Molloy, James
 Molloy, Mrs. James
 Moloney, M. C.
 Moloney, M. F.
 Molony, P. J.
 Montgomery, Mrs. Kathleen
 Moore, P. C.
 Moran, Desmond
 Moran, Paul
 Moyne, Rt. Hon. Lord
 Moyne, Lady
 Muir, Hugh
 Mulcahy, Mrs. Pdraig
 Mulcahy, General Richard, T.D.

The Great Artist . . .

. . . gives the utmost attention to the meaning
and importance of every word he sings—
like the Printer he colours the words to get
the best possible effect.

Irish Printers Ltd. . . .

. . . like the artist, have earned a big
reputation for their interpretation of the
printed word. With the help of our Layout men
and Art Department we can be of great help
to anyone with a printing problem.



IRISH PRINTERS LTD., 64 AUNGIER STREET, DUBLIN 2

Mulcahy, Sean
 Murphy, Clement
 Murphy, G.
 Murphy, Henry
 Murphy, Mrs. J. J.
 Murphy, Miss Marese
 Murphy, P. J., Jnr.
 Murphy, Robert Francis
 Murphy, Thomas B.
 Murray, Harold F.
 Murray, P. S., Jnr.
 McAlister, Mrs. M.
 McAteer, Miss Maeve
 McBrinn, Mrs. Rose K.
 McCabe, Edward W.
 McCabe, Gerard
 MacCallion, Mrs. T. P.
 McCabe, R. P., B.A., B.A.I., A.M.I.C.E.
 McCann, John
 McCann, Miss Eva
 McCarthy, Miss Ann
 McCarthy, Miss Joan
 McCarthy, Niall St. J., S.C.
 McCarthy, Peter
 McCaw, Mrs. Elsa A.
 McConnell, C. E., F.I.P.A.
 McConnell, W. G.
 McCormack, Countess
 McCormack, Miss Patricia
 McCormack, J. D., M.D.
 McCormack, Miss Winifred
 McCrae, Mrs. D.
 McCullough, Martin
 McDonald, Patrick
 McDonnell, Mrs. Margaret
 McEllin, Mrs. Una
 McElroy, Miss Rita
 McEntee, Dr. Brendan
 MacEntee, Sean, T.D.
 MacEntee, Mrs. Sean
 McEvoy, Mrs. Patricia
 McGaley, Colm
 McGee, James
 McGonagel, Liam D.
 McGonigal, Mrs. R.
 McGrail, Mrs. John A.
 McGrane, Mrs. J.
 McGrath, Brendan A.
 McGrath, Patrick W.
 McGrath, Seamus
 McGuire, Mrs. E. A.
 McHugh, Desmond P.
 McHugh, Mrs. Nora
 McHugh, Sean A.
 McHugh, Stanislaus P.
 MacInerney, John FitzGerald
 MacKeown, J. A.
 McKeown, Thomas
 McKinley, Joseph G.
 McLane, Paul V.
 McLaughlin, James
 McLoughlin, F. J.
 MacMahon, Thomas
 MacMahon, Mrs. T.
 McMullan, Mrs. A.
 McMurry, Dr. T. B. H.
 McNally, Aidan
 McNally, Dr. P. A.

McNally, Mrs. Vogue
 MacNevin, The Very Reverend R., P.P.
 McNulty, Mrs. H. M.

Nagle, J. C.
 Neuman, R. A., M.D.
 Nolan, Reginald J.
 Nolan, Gabriel
 Norman, George A. S.
 Nuallain, Una bean Ui
 Nugent, Michael
 Nugent, Mrs. Peter J.

Otway-Freeman, Mrs. Arabella
 O'Brien, Brendan E., M.D.
 O Brolchain, Mrs. Blanaid
 O'Brien, Oliver
 O'Brien, Lady
 O'Callagan, Mrs. Kathleen
 O'Connor, Arthur J.
 O'Connor, James J.
 O'Connor, Mrs. Mabel
 O'Connor, Mrs. Maureen
 O'Connor, Patrick J.
 O'Connor, Peter J.
 O'Connor, R. C.
 O'Donnell, Peadar
 O'Donnell, Mrs. Peadar
 O'Donoghue, Capt. Myles O'Malley
 O'Dowd, Miss Josephine, B.Sc.
 O'Driscoll, Diarmuid T., M.D.
 O'Driscoll, Dr. Kieran
 O'Driscoll, Robert F., F.R.C.S.
 O'Driscoll, Timothy J.
 O Dubhghaill, Seamus Uasal
 O'Dwyer, Miss S. M.
 O'Flaherty, Nigel F.
 O'Flaherty, Mrs. Nigel F.
 O'Gorman-Quin, Mrs. Eileen
 O'Hagan, Miss Mary
 O'Halloran, Anthony
 O'Halloran, Mrs. Frances
 O'Halloran, Joseph R.
 O'Hanlon, R. J., B.L.
 O'Keeffe, Mrs. Angela
 O'Keeffe, Rowland
 O'Keeffe, Timothy A.
 O'Kelly, Mrs. William
 O'Leary, J. J.
 Olhausen, Frederick W.
 O'Malley, Eoin, M.Ch.
 O'Mara, Mrs. Monica
 O'Neill, Raymond J., S.C.
 O'Neill, Tim
 O'Rahilly, Aodhagan
 O'Reilly, M. W.
 O'Reilly, John B.
 O'Reilly, Joseph
 O'Reilly-Hyland, Dermot
 O'Shee, Major Patrick Poer
 O'Sheehan, J.
 O'Sullivan, Donal
 O'Toole, Miss Minnie
 Ownes, Dr. Gerald H.

Paltridge, William
 Parke, Weldon R. C., B.L.

Patterson, Mrs. Edgar M.
 Pepper, D. C.
 Peart, Noel, B.A., S.C., GCM.
 Phelan, Dr. James J.
 Pigot, D. R.
 Pim, Miss Sheila
 Potter, Donald J.
 Powderly, Joseph
 Power, Mrs. Ethna
 Power, Miss Gemma
 Prandy, Mrs. Liam J., B.A.
 Prescott, Mrs. Beatrice
 Prescott, Councillor Martin
 Preisler, J.
 Price, Lt. Col. D. E. C., M.B.E.
 Purcell, Vincent

Quinn, Brian

Rae, Arthur
 Read, Brendan J.
 Reddin, Dr. Desmond
 Reddy, Charles S.
 Redfern, Capt. William
 Reynolds, Joseph
 Reynolds, Patrick G.
 Reynolds, Ralph W., Ph.D.
 Rian, Mairin bean Ui
 Rice, Mrs. Edward
 Richardson, Mrs. Donald
 Rickard, Mrs. Ellen
 Ridgway, C. F.
 Rive, His Excellency Mr. Alfred
 Robertson, Ian Woods
 Robinson, Dr. D. L., M.B., F.R.C.S.I.
 Roche, Thomas C.
 Rogers, Mrs. Ethna
 Ross, Mrs. Patricia R.
 Rosse, The Countess of
 Rougheen, Mrs. Joan
 Russell, Mrs. Mary
 Russell, Miss Doreen C.
 Ryan, Hector J.
 Ryan, His Honour Judge P. Noel

Savage, George B.
 Savage, Robert S.
 Scott-Lennon, Miss Deirdre
 Searson, Mrs. Harriet
 Segal, Jacob
 Senior, Dr. Brendan
 Sher, Louis O.
 Shields, Daniel J.
 Slattery, James F.
 Smyth, Robert Rudd., B.Arch.,
 A.R.I.B.A.
 Solomons, Dr. Bethel
 Spratt, Edward A.
 Stanton, Mrs. Maurya K.
 Steen, L. F.
 Stockwell, A. M.
 Strahan, Bernard J.
 Sweeney, Joseph, Ph.D.
 Sweeney, Mrs. Joseph

Talini, Fosco
 Taylor, Brian H. T.
 Taylor, Roland E.
 Teele, Captain W. B., M.C.
 Tempamy, Maurice
 Thighearnaigh, Bean Ui
 Thompson, Robert
 Thornton, James F.
 Thornton, Stan M.
 Ticher, Mrs. Ellen
 Tierney, Liam P., B.Arch., A.R.I.B.A.
 Tinney, Mrs. Sheila C.
 Tittel, Dr. Dermot E.
 Tonge, J. C.
 Tossi, Dr. Andrea
 Towers, Dr. Robert P.
 Traynor, P. G.
 Tuckey, Richard E. O.
 Tynan, Mrs. Josephine

Tyrrell, Mrs. K. M.
 Tyrrell, Miss Mary J.
 Wall, W.
 Wallace, Mrs. A. C. F.
 Walmsley, J. A.
 Walsh, Arthur J., M.D.
 Walsh, Charles
 Walsh, E. M., B.L.
 Walsh, Mrs. Flora R.
 Walsh, Mrs. Jennie J.
 Walsh, The Hon. Mr. Justice
 Walsh, Miss Nuala
 Wann, Miss Eliz. Mary
 Ward, Mrs. Lilla M.
 Wardell, Mrs. Hilary
 Webb, Ivan
 Webb, Miss Stella M. B.
 Weir, Dr. Donald George
 Whelan, Miss Kathleen

Whelan, James J.
 Whelehan, J. Kevin
 White, S.
 White, John A.
 Williams, Brendan E.
 Williams, D. O.
 Williams, Michael Moorehead
 Williams, Mrs. Michael
 Wilson, J. B.
 Wilson, Henry L., P.C.
 Wilson, James W.
 Windsor-Roe, Mrs. A. R.
 Winkermann, Mrs. Anna
 Woodcock, Joseph A., M.D.
 Woodhouse, Mrs. Mary, F. W.
 Woods, Anthony J.
 Woods, Dr. Robert R.
 Wrenn, Miss Fedelma
 Wylie, John E.

DIFFNEY & FENLON

SPECIALISTS IN

Men's and Boys'

TAILORING &
 OUTFITTING

42 MARY STREET

TELEPHONE 47076

DUBLIN GRAND OPERA SOCIETY

The Society invites those interested in Grand Opera to become Patron Members and enjoy the advantages of such Membership.

The Annual Subscription for Patron Members is :

Annual Patron Members — Five Guineas.

(Note :—Patron Members joining after opening of Spring Season pay £2-12-6 to cover subscription to end of year.)

Patron Members are entitled to two free seats in the Dress Circle or Boxes on a Patron Members' Night, or some alternative night at each season, priority postal booking for Society's productions and all other amenities and facilities of the Society.

If you wish to become a Patron Member please complete the form below and forward to

FERDINANDO d'ARDIA CARACCIOLO,

Chairman Patron Members' Committee,

Dublin Grand Opera Society,

16 Arran Quay, Dublin, 7.

APPLICATION FOR MEMBERSHIP OF THE DUBLIN GRAND OPERA SOCIETY

I wish to make application to join the above Society as a
Patron Member (Annual)

Enclosed is Cheque/P.O. for £5 : 5 : 0 Subscription.

(NOTE : Cheques and Orders to be made payable to the Society.)

Full Name
(Block Letters. Please state whether Mr., Mrs. or Miss)

Address
.....

Signature

Telephone No. (If Desired).....

Works Produced by the Society Since its Foundation, 1941

SALVATORE ALLEGRA
AVE MARIA
MEDICO SUO MALGRADO

DOMENICO CIMAROSA 1749-1801
IL MATRIMONIO SEGRETO

HANDEL, 1685-1759
MESSIAH

WOLFGANG AMADEUS MOZART, 1756-1791
IDOMENEO
IL SERAGLIO
MATRIMONIO di FIGARO
DON GIOVANNI
COSI' FAN TUTTE

LUDWIG VAN BEETHOVEN, 1770-1827
FIDELIO

RICHARD WAGNER, 1813-1883
THE FLYING DUTCHMAN
DIE WALKURE
TRISTAN AND ISOLDE
TANNHAUSER

GIOACHINO ANTONIO ROSSINI, 1792-1868
IL BARBIERE di SIVIGLIA

VINCENZO BELLINI, 1802-1835
NORMA
SONNAMBULA

GAETANO DONIZETTI, 1797-1848
LUCIA di LAMMERMOOR
LA FAVORITA
DON PASQUALE
ELISIR d'AMORE

GIUSEPPE VERDI, 1813-1901
RIGOLETTO
IL TROVATORE
LA TRAVIATA
UN BALLO IN MASCHERA
LA FORZA DEL DESTINO
DON CARLOS
AIDA
OTELLO
SIMONE BOCCANEGRA
FALSTAFF
NABUCCO
MACBETH

AMILCARE PONCHIELLI, 1834-1886
LA GIOCONDA

CHRISTOPH WILLIBALD GLUCK 1714-1787
ORPHEUS AND EURIDICE

CHARLES FRANCOIS GOUNOD, 1818-1893
FAUST
ROMEO AND JULIET

GEORGES BIZET, 1843-1895
CARMEN

PIETRO MASCAGNI, 1863-1945
CAVALLERIA RUSTICANA
L'AMICO FRITZ

RUGGIERO LEONCAVALLO, 1858-1924
PAGLIACCI

GIACOMO PUCCINI, 1858-1924
LA BOHEME
TOSCA
MADAM BUTTERFLY
MANON LESCAUT
TURANDOT
SUOR ANGELICA
GIANNI SCHICCHI

ERMANNO WOLF-FERRARI, 1876-1948
SEGRETO DI SUSANNA

UMBERTO GIORDANO, 1867-1948
ANDREA CHENIER
FEDORA

JACQUES OFFENBACH, 1819-1880
TALES OF HOFFMAN

CAMILLE SAINT-SAENS, 1835-1921
SAMSON AND DELILAH

JULES MASSENET, 1842-1912
MANON

CLAUDE DEBUSSY, 1862-1918
PELLÉAS AND MÉLISANDE

ENGLEBERT HUMPERDINCK, 1854-1921
HANSEL AND GRETEL

FRIEDRICH SMETANA, 1824-1884
THE BARTERED BRIDE

MICHAEL WILLIAM BALFE, 1808-1870
THE BOHEMIAN GIRL

LICINIO REFICE, 1884-1954
CECILIA

JOHANN STRAUSS, 1825-1899
DIE FLEDERMAUS

